YEREVAN
AND ITS ENVIRONS

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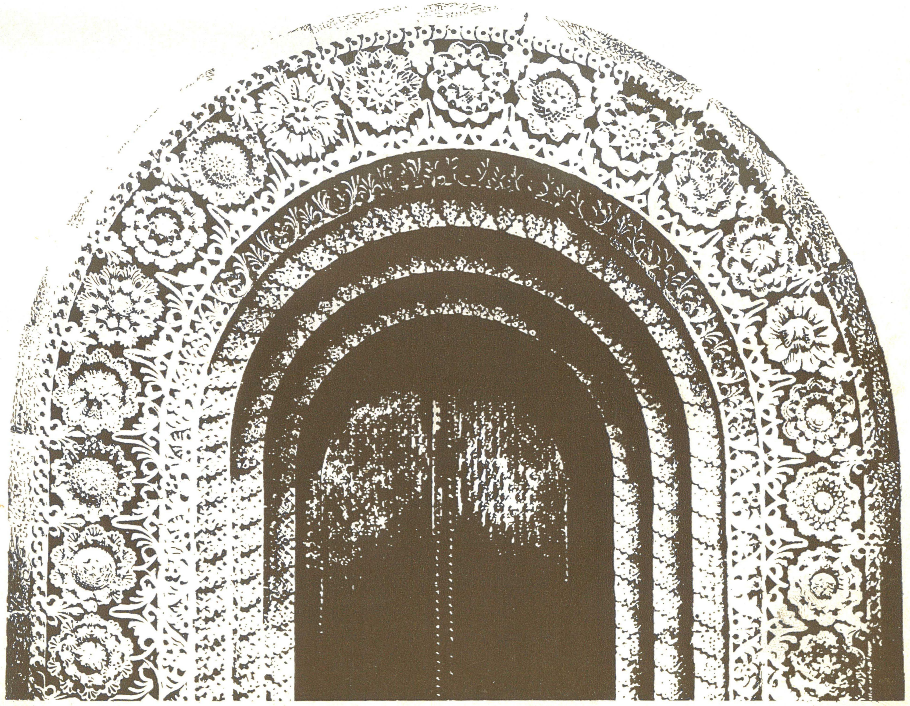
PHOTOGRAPHS BY R. MAZELEV



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Armenia, an ancient land of high culture, is justly called "an open-air museum", and the plains of Ararat may be considered to be the "main hall" of this museum. It is on the plains of Ararat that the ancient capitals of Armenia – Armavir, Artashat, Vagharshapat, Dvin – came into being.

Time has preserved many superb works of Armenian art – pagan temples and fortresses, cave monasteries, ancient basilicas and cathedrals and unique frescoes. More than four thousand relics of art exist in different parts of the land. And it is surprising that such a great abundance of monuments should possess infinite variety.

Shengavit, an ancient settlement in Armenia, is assigned by the archaeologists to the fourth – third millennia B.C. Its remains are on the top of a hill on the left bank of the Hrazdan River (the south-western outskirts of Yerevan). Excavations have brought to light many dwelling houses and temples built of large stone slabs, and a secret underground passage leading to the river.

A very great contribution to the study of Armenian art was made as a result of archaeological excavations on Karmir-Blur (Red Hill). These excavations have revealed a mighty citadel, with a palace complex occupying its north-eastern part and consisting of one hundred and fifty rooms. Among the unearthed finds there are tablets with cuneiform inscriptions, objects of adornment, numerous bronze articles and ceramics. The inscriptions confirmed that a city named in honour of the Urartian god of war, Teishebas, was built on the hill of Karmir-Blur in the seventh century B.C. Teishebaini lived but a short time, for in the sixth century B.C. it was destroyed by native tribes helped by the Scythians.

In 782 B.C. the Urartian King Argishtis built a military and administrative centre – the Erebuni citadel – on the site where today stands the present capital of Armenia – Yerevan.

Erebuni – Yerevan – is as old as Babylon and Nineveh and older than Rome by thirty years.

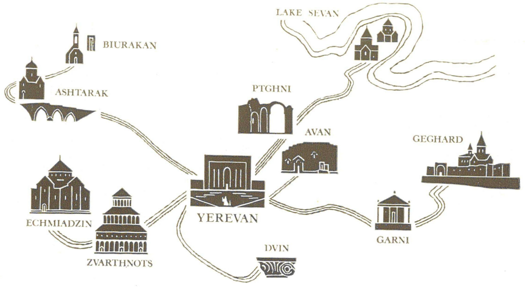
A large part of the Erebuni fortifications had been reconstructed by 1968 when the city celebrated the 2750th anniversary of its foundation. The well-preserved walls permitted the complete reproduction of the layout of Erebuni.

Among the numerous buildings that performed various functions, the palace and the temple ("susi") are particularly noticeable for their great size and originality. The principal courtyard of the palace was surrounded by a row of columns, – a device most ancient in the Ararat plains. The ceremonial hall of the palace was decorated with mural paintings. These frescoes were the first in Urartian art to depict secular themes.

Unlike Teishebaini, Erebuni continued to exist after the fall of the Urartu Kingdom. The fort was reconstructed and houses were built near the fortress till the fourth century B.C. Archaeological finds prove that the fort was still inhabited even at a later date, during the years of Armenian state formation. By that time the town had already spread to the north-west of the fortress along the bank of the Hrazdan River.

In the seventh century the fortress of Yerevan became an important military stronghold on the plains of Ararat and the town of Yerevan developed into an important trade centre. However, the Mongol invasion and attacks by Tamerlane hordes, in 1387, brought about an economic decline of the town, and very few architectural monuments of the period have survived to this day.

From the fifteenth to seventeenth centuries Yerevan, and likewise the whole land of Armenia, became a battlefield in the struggle between Persia and Turkey, and the country suffered again and again from the plundering raids of these invaders.



However, a number of both religious and civic architectural constructions dating from the late seventeenth century, and for the most part erected after the disastrous earthquake of 1679, are still in existence in Yerevan.

Among the religious architectural monuments, the churches of Zoravar and of Mughni are the most remarkable. Both edifices owe much of their attraction to the décor: delicate carving and marvellous design.

By the eighteenth century nearly all building activities had ceased in Yerevan. When Armenia became a part of the Russian Empire in 1828, Yerevan was made the centre of the Armenian province and some work was begun to provide the town with public utilities. Nevertheless, even at the beginning of the twentieth century Yerevan remained a small provincial city with a backward industry, one-storeyed clay houses and narrow crooked streets.

The establishment of Soviet Power in 1920 opened up a new era in Armenia's immense reconstruction work. Of major importance was the rebuilding of the old cities, – and Yerevan in the first place. The reconstruction of Yerevan was carried out according to a general plan submitted by the Academician A. Tamanian in 1924.

In his project, Tamanian successfully combined the modern technique of urban construction in Russia and abroad with the local architectural traditions. The aim of the architect was to reduce considerably the contrast between the centre of the capital and its outskirts and thus, to unify all the parts of the city. The city's layout, as envisaged by the plan, combined a circular-and-radial street pattern with a rectangular one. Both of these were best suited to the broken relief of the terrain.

Working on the radical redevelopment of the old city, Tamanian intended his plan to preserve certain streets just as they had first been established historically in the nineteenth and twentieth centuries.

The city centre was to be organized around three principal squares: – the Lenin, Shahumian and Theatre Squares.

Thanks to the rapid growth of industry and the ahead-of-schedule housing construction in Yerevan, this plan was realized in less than ten years. From then onward all new projects for the development of the city were elaborated on the basis of the urban construction principles laid down in the first general plan.

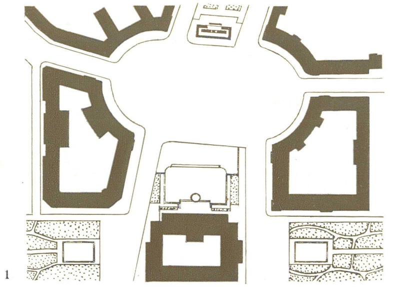
Within the last half century Yerevan has completely changed in appearance. It has become a major scientific, cultural and highly industrialized centre with a population exceeding 760,000.

Lenin Square is the pride of new Yerevan. Its ground plan is a figure formed by an oval combined with a trapezium. The main emphasis in the architectural arrangement of the square's ensemble is placed on the Government House. Tamanian, while using the technique and motifs characteristic of national Armenian architecture, worked out quite a new idiom. The spatial arrangement of the principal buildings, which represents an ingenious blend of world architectural traditions, foreshadowed and predetermined the future scale of the entire ensemble.

The Government House is now an outstanding symbol of rehabilitated Armenia. A State Prize was awarded for its design in 1942.

Erected symmetrically to the Government House, to the west of it, is the building of the Armenian SSR Ministries, which in outline and spatial organization is perfectly in accord with the proportions of the Government House. On the north, Lenin Square is bounded by the building of the Historical Museum of Armenia, which had been erected in pre-revolutionary times, but was completely rebuilt in the middle of the 1950s.

The Square assumed its final appearance with the erection of the *Armenia* Hotel, the Trade Unions Building ("Sovprof") and the Communication Centre Building. The focal point of the layout is the statue of Lenin, which was unveiled in 1940 on the twentieth anniversary of Soviet Power in Armenia.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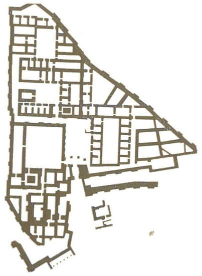
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1. Lenin Square
2. Erebuni Fortress

The Lenin and Shahumian Squares are connected by a two hundred metre boulevard, at the end of which a monument was erected in 1931, devoted to Stepan Shahumian, the ardent revolutionary and leader of the Baku Commune.

For the 2750th jubilee of Yerevan, Shahumian Boulevard was adorned with a system of reservoirs with two thousand seven hundred and fifty tiny fountains. In the Boulevard rises a majestic memorial to those who fell in the struggle for Soviet Power in Armenia.

According to the general plan for Yerevan's reconstruction, Theatre Square is also to be linked to Lenin Square through North Avenue. Both the layout of this square and its spatial arrangement are subordinated to the Spendiarov Opera and Ballet Theatre ensemble rising aloft in the centre. The theatre building houses two halls: – an opera hall capable of accommodating 1,250 spectators, and a grand concert hall of the Armenian Philharmonia, seating 1,400. The integration of the two halls into a single building made it possible to create an expressive structure, with its volume gradually diminishing skywards; this type of construction has no precedent and is quite original. In front of the theatre there are the monuments of the poet Hovhannes Tumanian and of the composer Alexander Spendiarov.

In Theatre Square, beside the Yerevan Conservatoire, a monument to Sayat-Nova was unveiled in 1963 to celebrate the 250th birthday of the great Armenian bard and poet who devoted all his talent to advocate friendship among the Transcaucasian peoples.

In the last decade much charm was added to Yerevan's panorama by numerous artificial sheets of water, so beneficial in a hot climate; of these Swan Lake is the most graceful and picturesque.

Theatre Square is integrally linked with Tamanian Street, along the axis of which there is a majestic obelisk set up in 1967 to commemorate the 50th anniversary of the October Revolution.

Besides these three beautiful squares that form the centre of Yerevan, such architectural ensembles as the squares named after Spandarian, Azizbekov, the Railway Station Square and many others came into being during the years of Soviet Power.

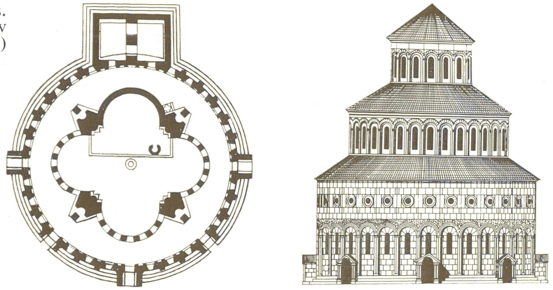
In the centre of the Railway Station Square rises a magnificent monument to David of Sassun, the hero of ninth-century Armenian epic poetry. This equestrian statue embodies the typical features and traits of the epic hero, and is regarded as the finest piece of statuary in Yerevan.

A particularly expressive architectural complex is formed by the Wine-cellar Buildings of the Ararat Wine Trust, the Victory Bridge and the *Hrazdan* Stadium; these constructions, skilfully arranged within the space of the Hrazdan Gorge form a most unusual composition by completely merging with its landscape background.

In the last twenty years, Yerevan's main thoroughfares, – Lenin Avenue, Abovian, Barekamutian, Sayat-Nova Streets and others, – have undergone considerable reconstruction.

During the post-war years in Lenin Avenue which connects the northern part of the city with the Echmiadzin Highway, was built the first roofed market of Yerevan. This purely utilitarian building is distinguished by a successful synthesis of constructional, functional and artistic elements forming an architectural whole.

At its north end, Lenin Avenue terminates with the building of the Matenadaran – the Research Institute of Ancient Manuscripts named after Mesrop Mashtots, the creator of Armenian alphabet. Its austere, majestic façade overlooking the city is decked with statues of the great thinkers of ancient Armenia. A monument to Mesrop Mashtots stands on the top of the terrace which dominates the stairway to the Matenadaran.


Church of Zvarthnots.
Plan and general view
(reconstruction)

The avenue beyond terminates in the monument to Victory, with the sculpture of Mother Armenia. The immense base of the monument houses a museum devoted to the Great Patriotic War (1941–45), in front of which is the Grave of the Unknown Soldier.

During the decade following the war Barekamutian Street became of great importance in connection with the northward development of the city; several unique public buildings were erected there, such as the Academy of Sciences of the Armenian SSR, the Supreme Soviet of the Armenian SSR and Central Committee of the Communist Party of Armenia.

During the last ten years a number of structures (*Ani* Hotel, Erebuni Museum, *Hrazdan* Stadium) have sprung up in Yerevan; all this is undeniable evidence of the achievements in Soviet Armenian architecture.

The creative efforts of the architects have also found their expression in the treatment of the interiors of the *Ararat* restaurant and *Araks*, *Armenia* cafés, so richly decorated in national style.

Among the new recently built structures in the city, a very interesting example of modern architectural design is represented in the edifice of the Sundukian Drama Theatre, with its front façade facing the central section of the 26 Baku Commissars Park. The blank wall of the foyer (second storey) is decorated with a panel by Martiros Saryan – People's Artist of the USSR – which is clearly visible from the park, thereby emphasizing the building's unity with the surrounding scene.

In the centre of Yerevan, which is confined by the Circular Boulevard, stand the Chess Club House, the Concert Hall for Chamber Music and the monuments to the poet Avetik Isahakian and to the revolutionary democrat Mikael Nalbandian. Here also is the sculptural composition, *Hands of Friendship*, which was presented to Yerevan by the Municipal Council of the Italian city of Carrara; the replica of Yerevan's return gift, a richly ornamented tufa rock from which a stream of water comes out, was placed near-by.

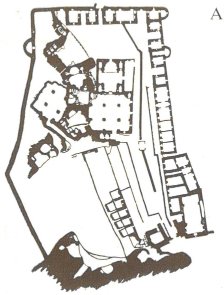
Tufa is extensively used in domestic architecture. It has an infinite variety of colour shades, – from warm greyish-pink to brownish-red, – the combination of which gives an exclusively picturesque and inimitable look to the new buildings of Armenia.

As early as the 1920s and 1930s a great number of residential houses were built in Yerevan. In the layout of the new houses due account was taken of both utilitarian needs and climatic local conditions; the flats were provided with natural through-ventilation – a necessary feature in the south – and with balconies facing the courtyard, which are part and parcel of the traditional Armenian dwelling.

In post-war years, and especially during the recent fifteen years, vacant areas have been used, for the construction, not of single buildings or groups of them, but for large housing districts – such as the Shahumian and Zeitun newly built-up areas, – each of them practically a self-contained town in miniature.

In recent years Yerevanian architects have realized great achievements in the field of monumental art. A memorial to the Armenians, victims of 1915 massacre, was erected in Yerevan on the Hill of Tsitsernakaberd. This complex consists of pylons arranged in a circle and inclined towards the Eternal Flame in the centre, – symbol of the rehabilitation of the Armenian people. The austere and laconic architecture creates an overwhelming impression enhanced by the sounds of the mournful music by Komitas and Ekmalian, coming from the Mausoleum.

Another memorial has been erected in Yerevan to commemorate the victory of the Armenian people in the Battle of Sardarabat in 1918. Behind the two red-stone winged bulls, a tall four-piered bell-tower soars upward over the road as a reminder of the historic alarm bell that resounded on the plains of Ararat on the day of the battle, summoning up the people to repel the enemy. The Alley of Eagles leads eastwards to the Sardarabat Battle Museum. The Sardarabat Memorial Complex, with its expressive architectural forms skilfully arranged against the background of Mount Ararat, is a striking example of successful spatial composition.


Ayrivank Monastery in Geghard

The Echmiadzin Highway and the Sevan Highway which both lead into Yerevan are also remarkable for their architectural solution.

From Yerevan roads lead to the most famous monuments of ancient architecture – Garni, Geghard, Echmiadzin, Zvarthnots, Dvin, Ashtarak, Biurakan, Saghmosavank, Hovannavank, Ptghni, Sevan.

The architectural complex of Garni, situated twenty-eight kilometres from Yerevan, is one of the most famous centres of ancient culture.

The Garni fortress was built by the Armenian King Tiridates I. Within the fortress are the ruins of a classical temple. The latter was a rectangular building surrounded on all sides by an open peristyle of Ionic columns. The towers and the whole of the fort wall were built of huge basalt slabs fastened together by lead-plugged iron clamps. The classical proportions of the temple, the remains of Ionic columns, capitals, entablature fragments – all these are evidence of the fact that Armenian architects were greatly influenced by Hellenic culture. However, original national traits, which were later to become the characteristic of Armenian stone carvers, were felt even in the way the building material was worked, and especially, in the choice of decorative motifs.

In the Soviet Union the pagan temple at Garni is the only survival of the Hellenic epoch (last centuries B.C. – first centuries A.D.).

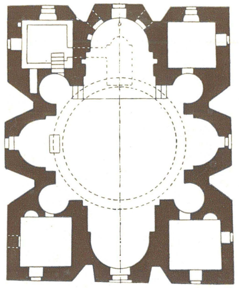
In 303 A.D., Armenia adopted Christianity as its official religion. Pagan temples were barbarously destroyed, and churches of the new religion were erected on their sites. It was during this early period of Christianity that the main principles of Armenian church architecture were worked out, and later on formed the basis of its future evolution. At the beginning, the predominant type in religious architecture was the basilica with or without side aisles. The Yeghvard and Yereruk basilica churches with the interior as a rectangular hall, divided by several pairs of piers into a nave and two aisles, are examples of this type of edifices. Churches of the domed hall type also began to be built.

In the village of Ptghni, some eighteen kilometres from Yerevan, lie the ruins of one of the most outstanding monuments of Armenian architecture – the Church of Ptghnavank. Built at the close of the sixth century, the church is of the domed hall type and was decorated with fascinating bas-reliefs and ornamental motifs of infinitely varied designs; it represents a high point of development in the history of sixth-century Armenian art. The composition of the Ptghni church was imitated and further more developed in the seventh-century architectural monuments of Armenia.

Not far from the village of Biurakan widely known for its astrophysical observatory, lies in ruins the Church of Artavazdik built in the seventh century. The church was of a cruciform domed type; the small elegant belfry over its west entrance was added at the time of its reconstruction in the thirteenth century.

In the further evolution of Armenian church architecture, the dome played a predominant role. Even basilicas had domes added to them. The Echmiadzin Cathedral founded in 303 is a good example of the case. As a result of endless wars and incursions of Sasanian Persia into Armenia, the cathedral had turned into ruins as early as the

Church of St. Hripsimé



fifth century. In 483 it was reconstructed, the basilica being transformed into a central-plan hall. The edifice underwent repeated restorations up to the seventeenth century, and its original architecture was greatly altered by these frequent rebuildings. The interior of the cathedral was frescoed by Nagash Hovnatanian, a famous Armenian painter, who combined the religious themes with ornamental and decorative motifs derived from folk art. Today, a museum has been set up in the cathedral's vestry.

The Echmiadzin Cathedral played an important part in the evolution of church design, as it heralded the construction of a series of central-plan domed churches.

A very interesting survival of early mediaeval times is the Cathedral of Avan on the north-eastern outskirts of Yerevan. Built between 592 and 598, it comes second (after the Echmiadzin Cathedral) in the line of the central-plan domed churches of Armenia.

The Church of St. Hripsimé (618), in the eastern part of Echmiadzin, is a step forward in the evolution of the central-plan domed churches. It differs from the Cathedral of Avan by the shape of the adjoining corner chambers. All its façades have deep twin niches, making the massive stonework of the walls look wonderfully delicate, and giving a peculiar charm and at the same time a forceful expression to the severe and magnificent appearance of the whole building. The Church of St. Hripsimé was reconstructed in 1653, when a four-column portico was attached to its west entrance, which in the nineteenth century was transformed into a belfry.

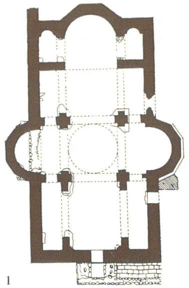
The St. Gayané's in Echmiadzin (630) is an outstanding example of a central-plan domed basilica. The dome of the basilica rests on four piers dividing the rectangular hall into a nave and two aisles, with rectangular chapels abutting onto the altar apses on either side. Harmonious proportions and unity of plan are the distinguishing features of this monument.

Situated in the northern part of the town of Ashtarak is the Church of Karmravor – a real gem of seventh-century Armenian architecture. This small cruciform domed church has survived to the present time as it was set up originally, and is the only monument in Soviet Armenia that has retained its original tiled roofing. Unprecedentedly harmonious proportions and accord with its setting are the features that distinguish this church from the other architectural monuments of Armenia.

In the crooked streets of an old village near Ashtarak, amid the low-roofed houses that have not yet been pulled down, rises the Church of St. Mariné (Mariam), which is a striking piece of architecture because of the fascinating elegance of its silhouette. The church was built in 1281 and a belfry was added to it in 1838.

During the subsequent periods, the central-plan type was further elaborated.

Not far from Echmiadzin, on the way to Yerevan, lie the ruins of the Church of Zvarthnots (Church of the Guardian Angels), a unique masterpiece of Armenian architecture. Zvarthnots was erected by Catholicos (archbishop) Nerses the Builder (641–61) and is an example of a cult building of a new type which is organically linked up with the general trend of previous development. Like the earlier cruciform domed churches, it was built on a central plan. In distinction from the earlier type, however, the interior had the form of a quatrefoil inscribed, not in a rectangle, as the cross in Echmiadzin or Avan, but in a circle. On the outside, the church was a polygonal, three-storied dome building. All the interior decorations – geometric and floral ornamental motifs, half-length representations of builders holding their tools, cornices, capitals – are supremely perfect showing that the work was performed by an artist of brilliant talent and outstanding skill.



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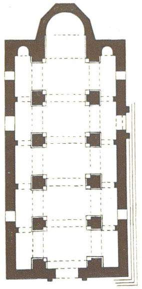

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1. The Dvin Cathedral
2. The Yeghvard Basilica

The Church of Zvarthnots was destroyed by an earthquake in the tenth century. A reconstruction of T. Toramanian, one of the greatest experts in Armenian architecture, gives us an idea of both the structural solution and the exterior of the church.

The palace of Catholicos Nerses III, of which only the lower parts of the walls have survived, was situated next door to the Church of Zvarthnots. The palace comprised numerous rooms – ceremonial halls, a chapel, a refectory, a bath-house and living quarters. At a short distance from the palace complex still stands a seventh-century distillery, an interesting example of Armenian workshop, and a survival from the early Middle Ages.

Our attention is also attracted by the ruins of the octagonal eight-apse Church of Zoravar, built between 661 and 682. Its interior was at one time decorated with mural paintings, traces of which are still visible in certain areas.

Of particularly great interest is the palace of the Catholicos built in Dvin in the late fifth – sixth centuries – a huge public building, now in ruinous condition, representing one of the earliest monuments of Armenian civic architecture.

From the ninth century on began to appear the *khatchkars*, a most interesting and unusual variety of a memorial stele. They owe their name to the cross, or *khatch*, which was carved on the stele. The *khatchkars* were used singly, in groups of two or three, or sometimes in elaborate architectural compositions. They were generally installed in cemeteries or in the courtyards of churches or monasteries. Some were inset in the walls of religious buildings. It is but seldom that a *khatchkar* is found to stand by itself.

Austere and majestic is the beauty of Sevan. The lake is situated at a height of almost two kilometres and its blue waters are fringed with a chain of snow-capped mountains. On the Sevan peninsula (which was an island only twenty years ago) is found the glorious architectural complex of the ninth century – the monastery of Sevan. Two churches, the Holy Apostles' and the Holy Virgin's, both dating from 874 – have survived of what was once an immense ensemble of buildings. The churches were given a trefoil cruciform domed plan and were made of rustic basalt; severe in architectural outline and void of decoration, they perfectly merged with the landscape.

Another complex, which occupies an important place in Armenian architecture, is the monastery of Ayrivank (Cave Monastery), or Geghard, situated in a wild narrow mountain gorge of extraordinary beauty. Founded in the fourth century, the monastery was destroyed by the Arabs in the ninth – tenth centuries; the architectural monuments that survived belonged, for the most part, to the twelfth – thirteenth centuries. Inside the monastery walls there is a church dating from 1215, as the inscription above the west door testifies. The church is cruciform in plan with a dome resting on a square base in the centre. Such an architectural layout, – though a common feature of all Armenian cruciform domed churches elaborated in domed basilicas as far back as the seventh century – assumed here superb proportions and elegance, showing that the architect was an artist of outstanding talent and ability. The four-pillar narthex added in 1215–25 has its north side abutting onto the rock which actually forms its wall. Particularly interesting is the interior of the narthex with its stalactite vaulting executed with great artistic skill.

The most important period in the construction of Geghard was the second half of the thirteenth century when work was started on rock-hewn structures. The first church (architect: Galdzag, 1283) was hewn in an ancient cave where there was a spring gushing from the rock, which had been held sacred since time immemorial.

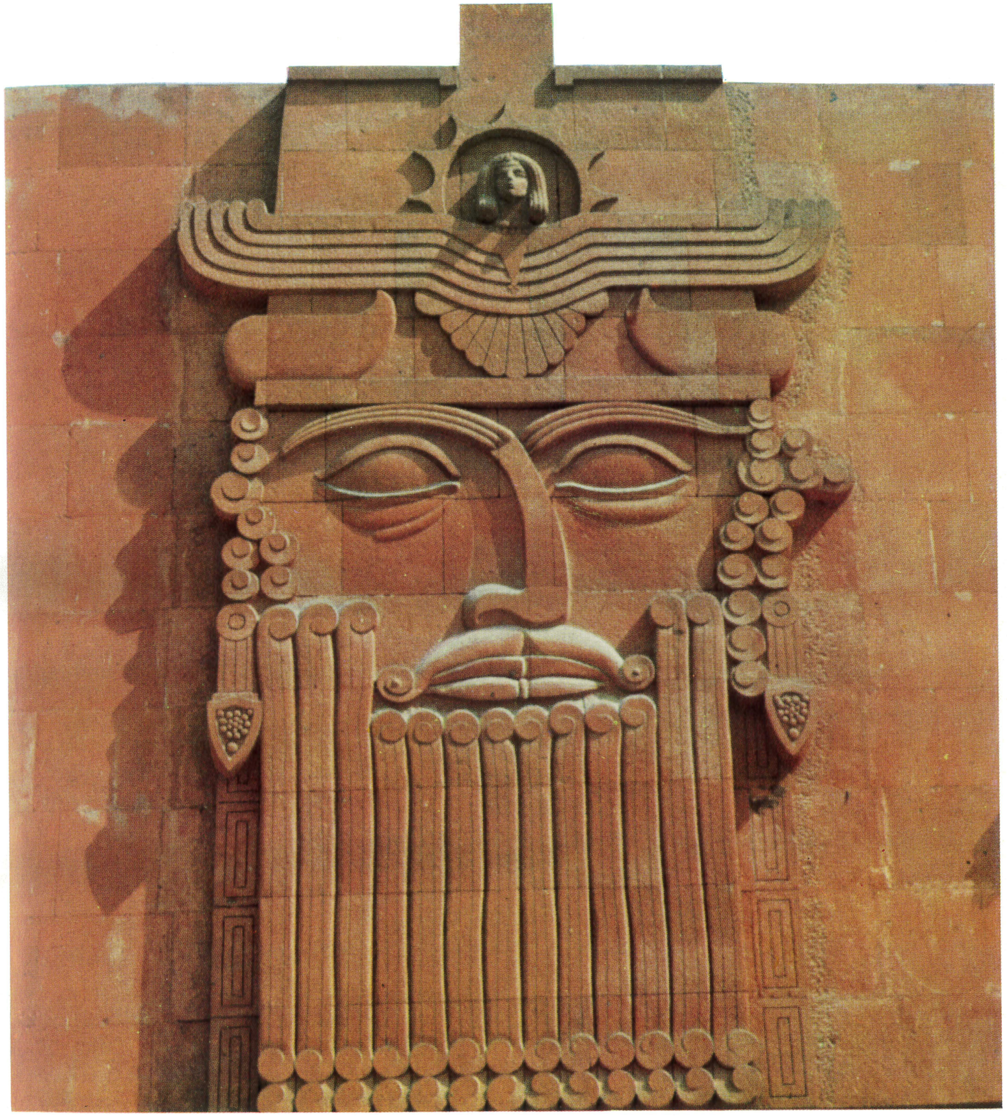
The largest of the monastery constructions is a four-column *djamatun* hollowed out of the cliffs in 1288. This type of construction in Mediaeval Armenia could serve either as a building for civic purposes or as a burial vault.

In these rock-hewn structures mediaeval architects and masters reproduced with great skill the forms of ground level buildings. The monastery complex as a whole possesses the charm of an outstanding and unique monument of Armenian mediaeval architecture.

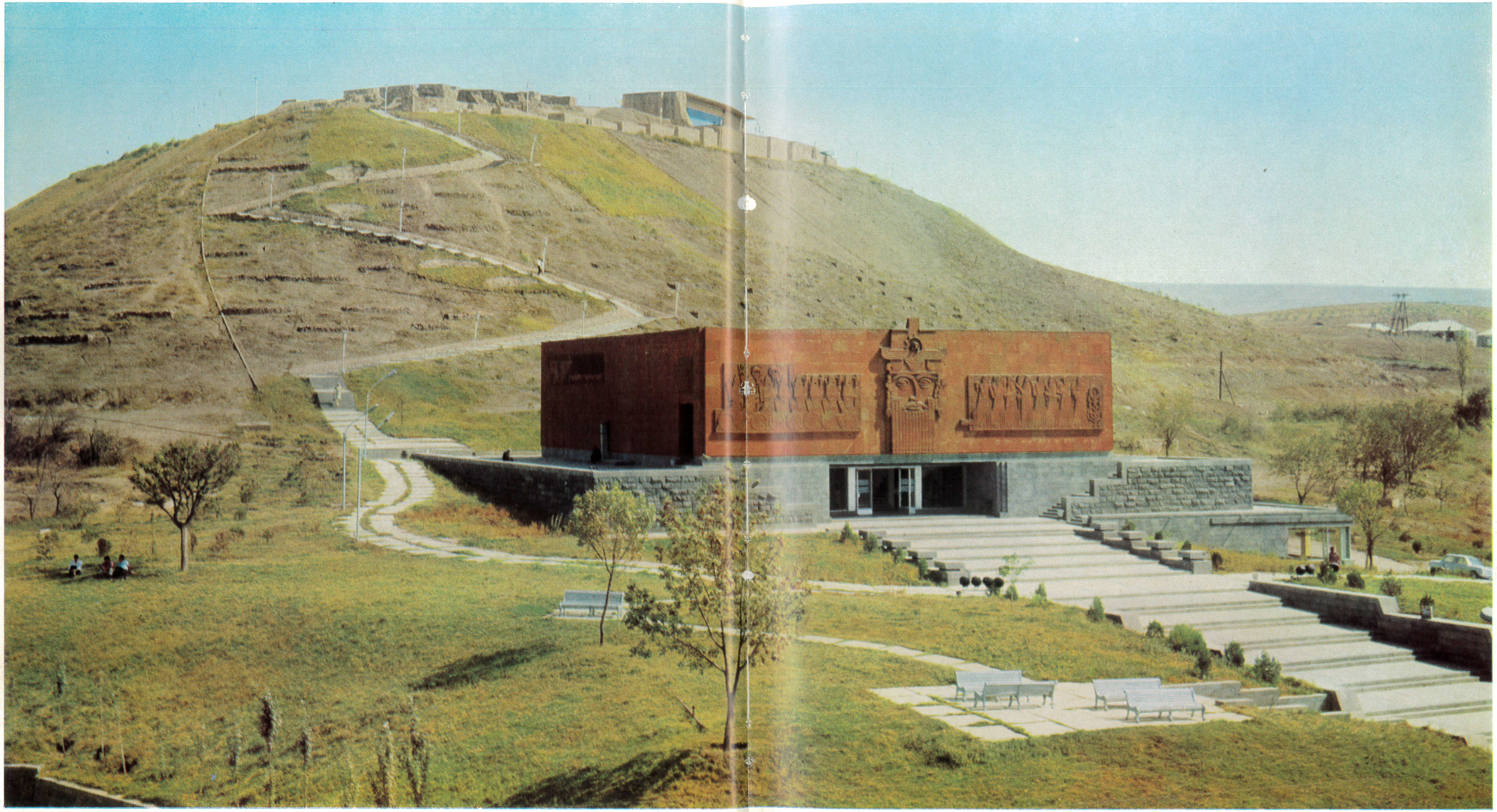
Two kilometres from Ashtarak, on the outskirts of Mughni village, stands the Church of St. George built in 1661–69. The composition of this church bears a distinct resemblance to the ancient domed basilicas. The interior painting and lavish decoration of the Mughni church distinguish it from Armenian monuments of the late Middle Ages.

The architectural monuments of Yerevan and its environs form a small part of the rich inheritance of Armenian architecture, but they are sufficient to acquaint us with nearly all the main aspects of Armenian architecture and to give us a clear idea of its valuable contribution to the treasury of world art.

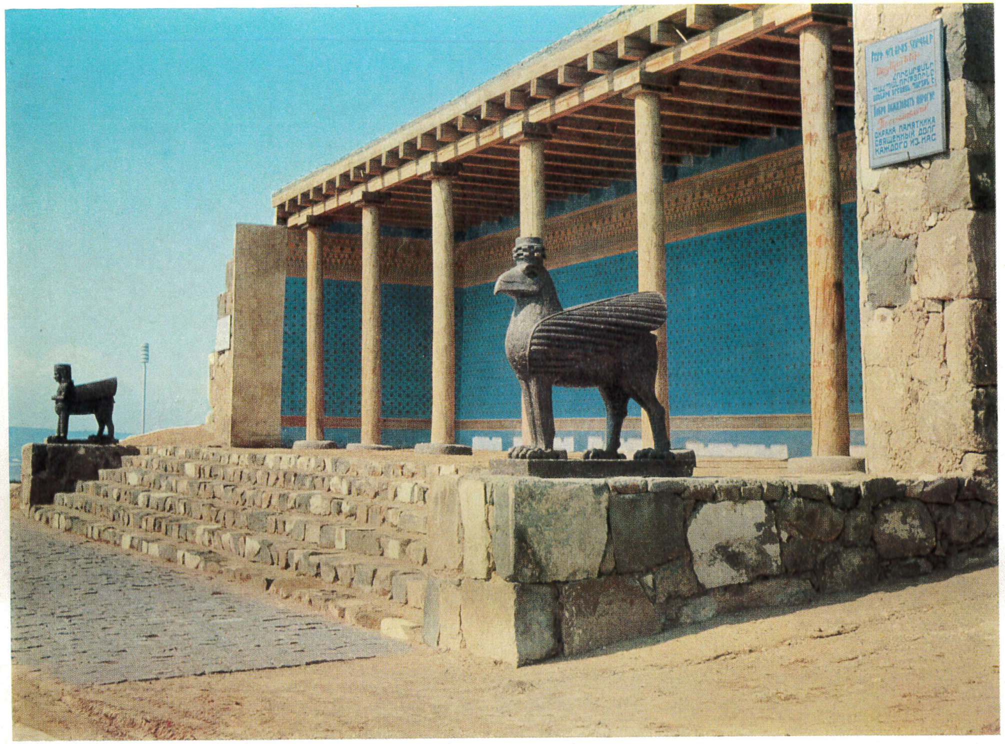
YEREVAN



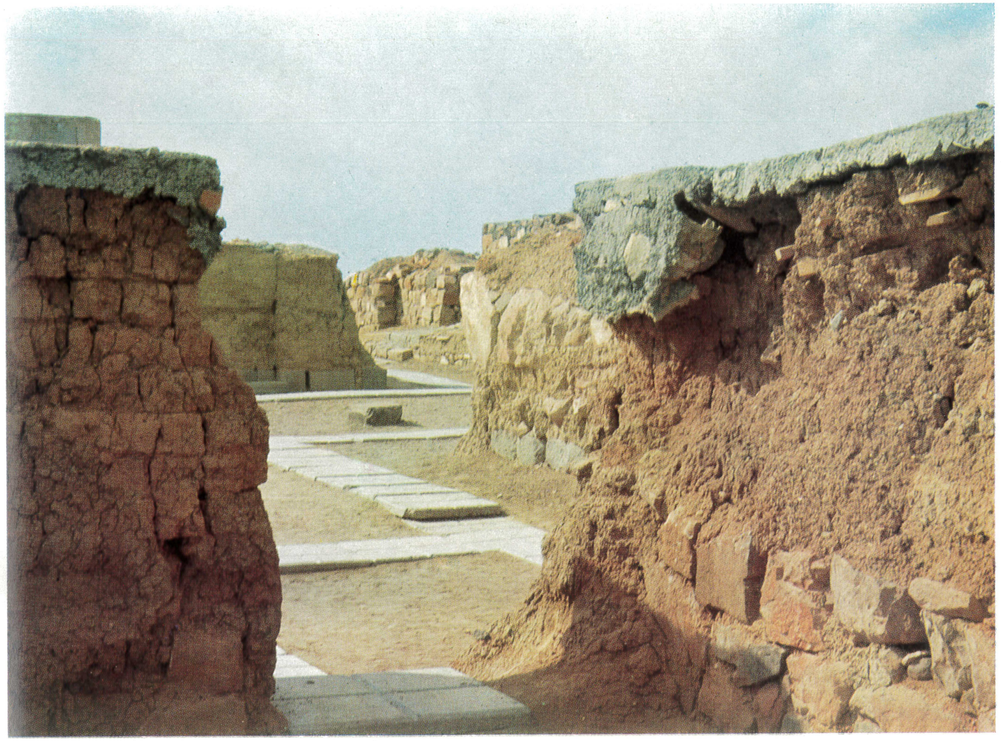
1. EREBUNI MUSEUM. DETAIL OF THE MAIN FAÇADE: RELIEF OVER THE ENTRANCE SHOWS KING ARGISHTIS, THE FOUNDER OF THE FORTRESS



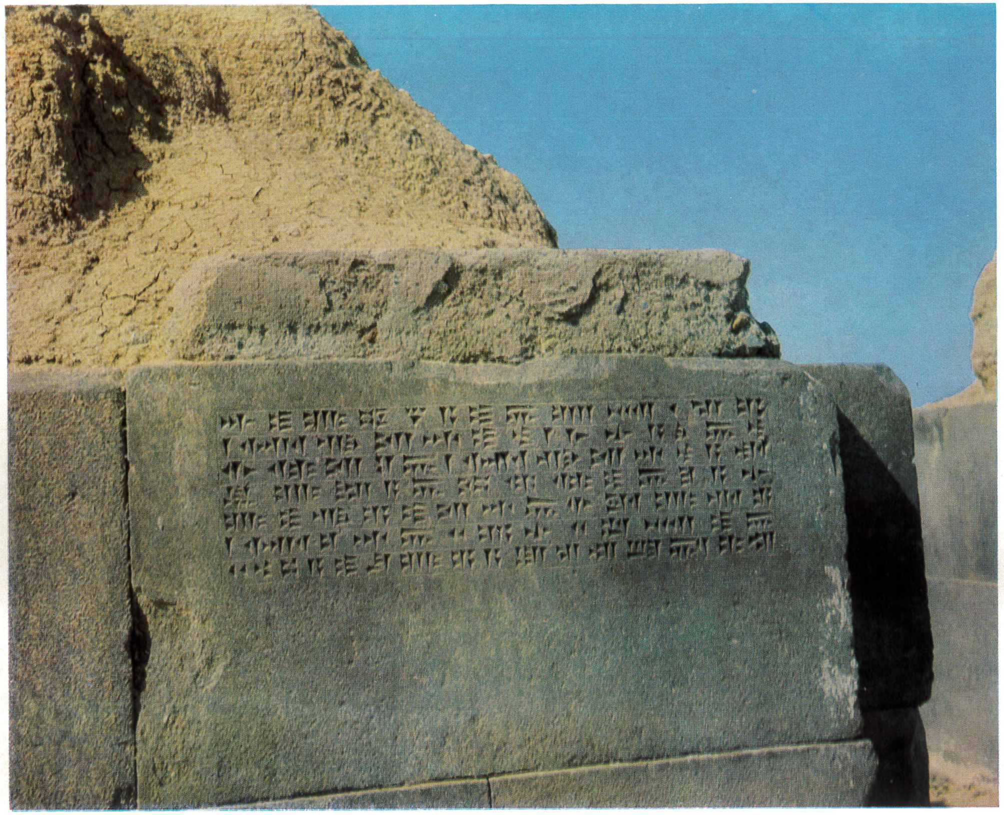
2. EREBUNI MUSEUM. GENERAL VIEW


ОХРАНА ПАМЯТНИКА
СВЯЩЕННЫЙ ДОЛГ
КАЖДОГО ИЗ НАС

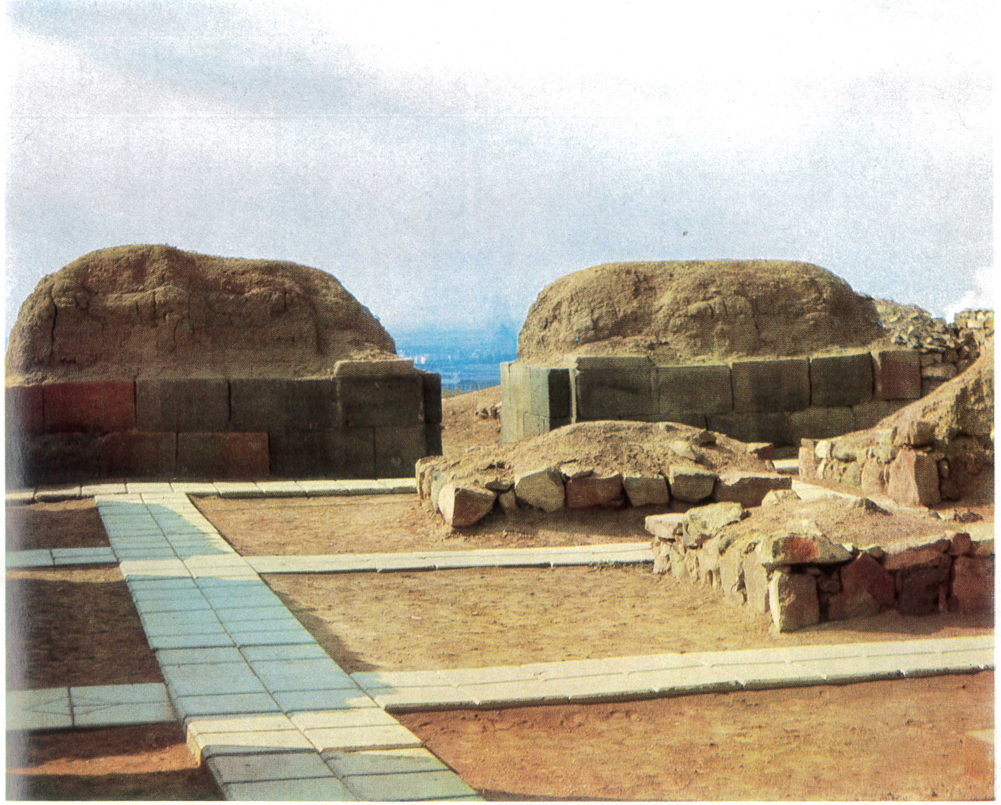
3. EREBUNI FORTRESS. GUARDHOUSE. RECONSTRUCTION



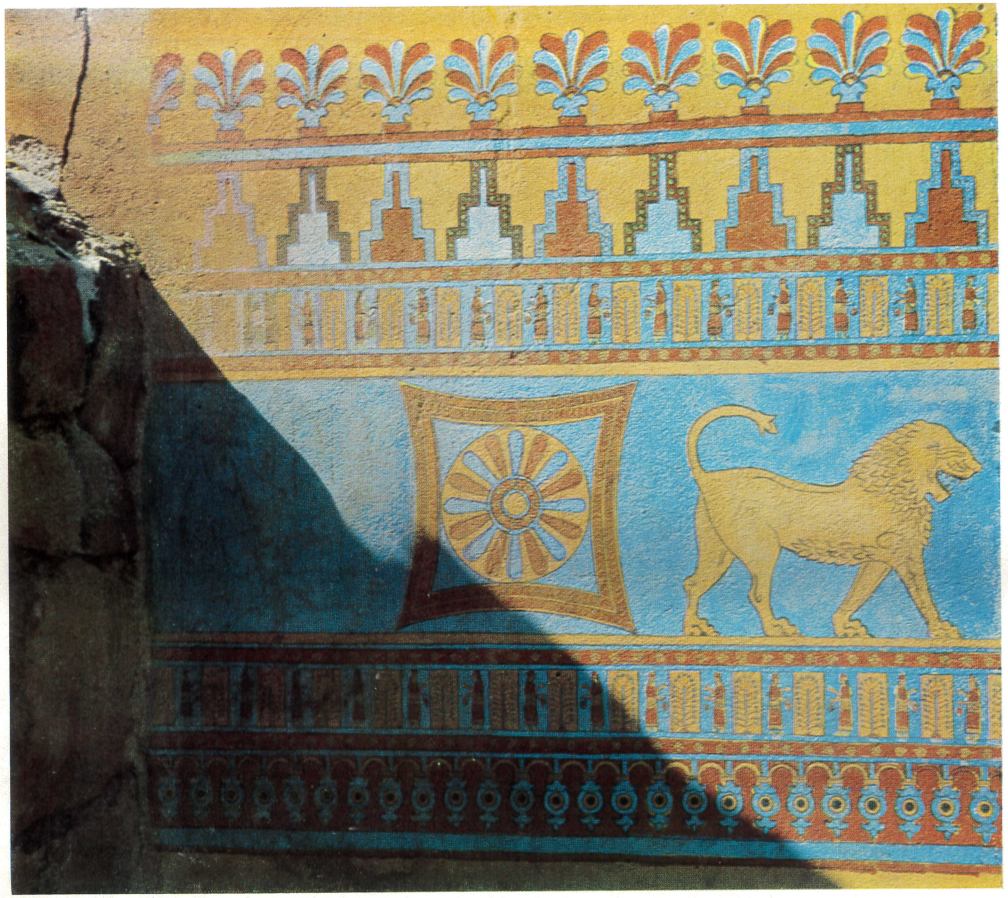
4. EREBUNI FORTRESS. EXCAVATION SITE



5. EREBUNI FORTRESS. THE TEMPLE ("SUSI"). CUNEIFORM INSCRIPTION

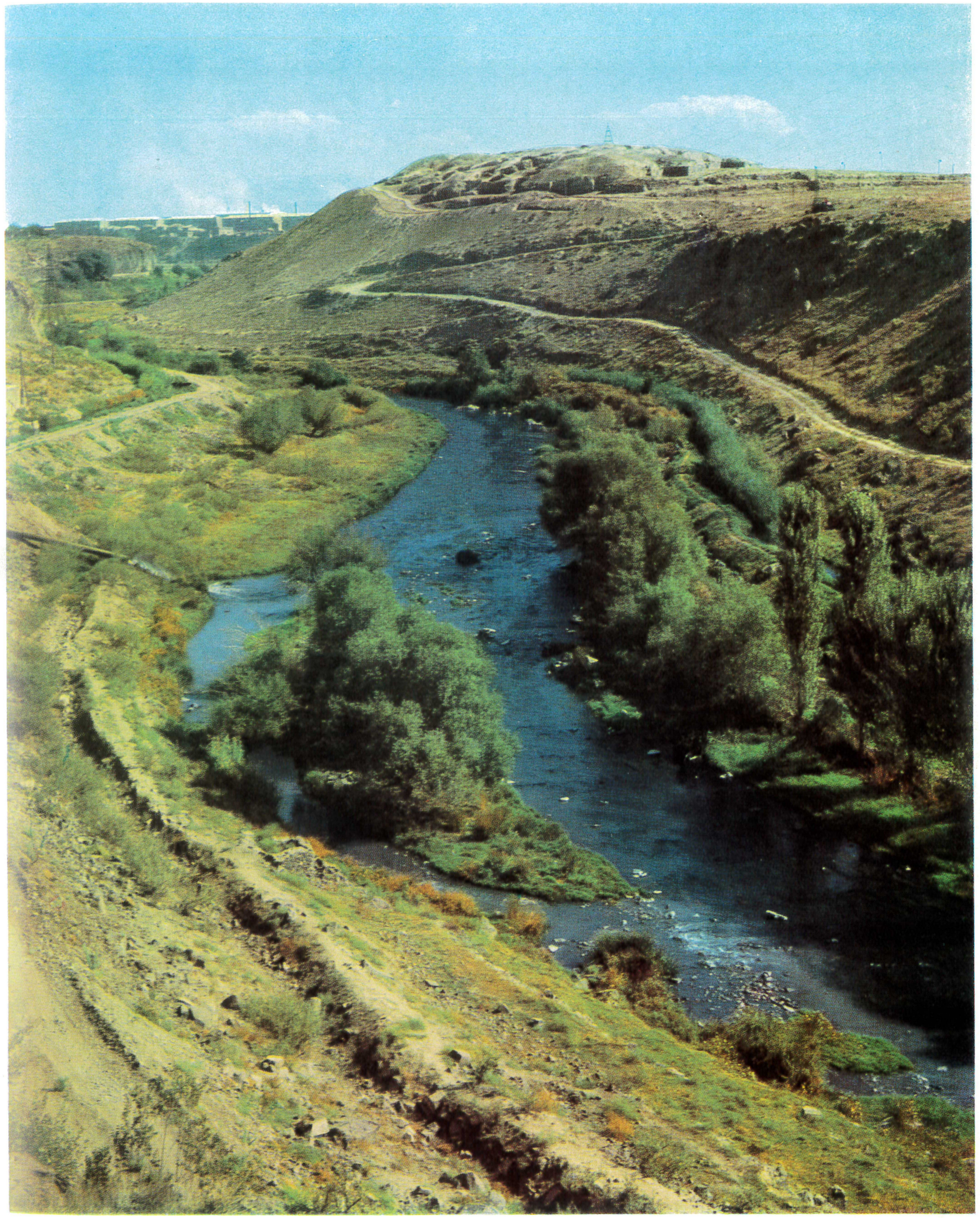


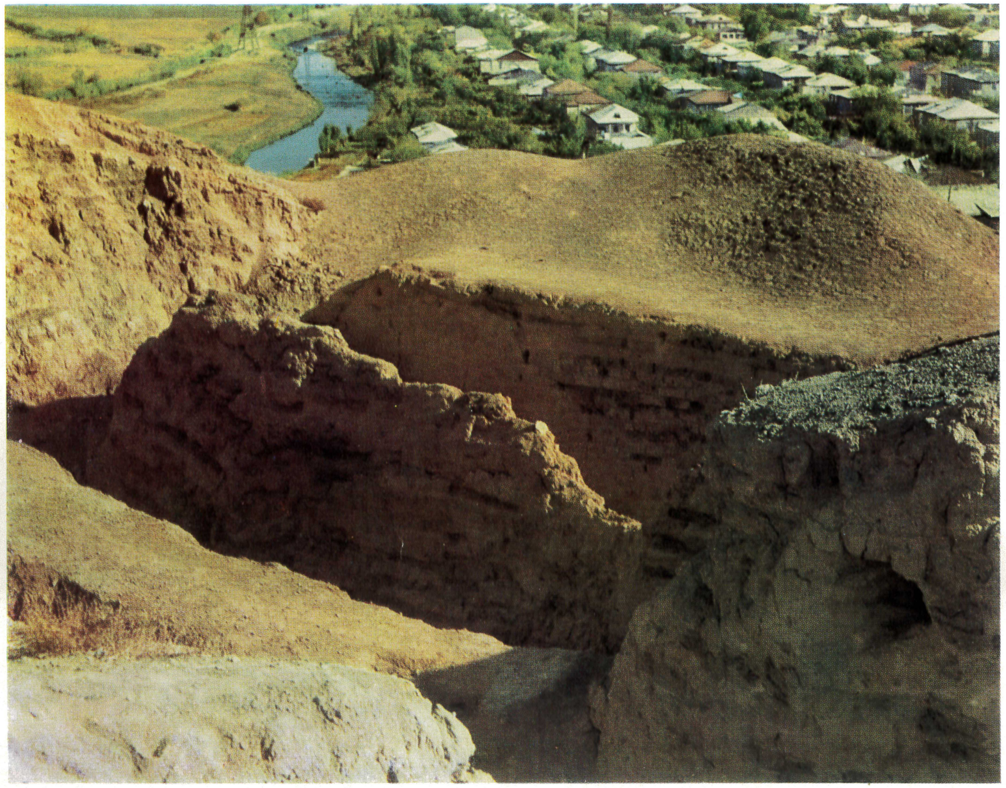
6. EREBUNI FORTRESS. REMAINS OF THE TEMPLE ("SUSI")



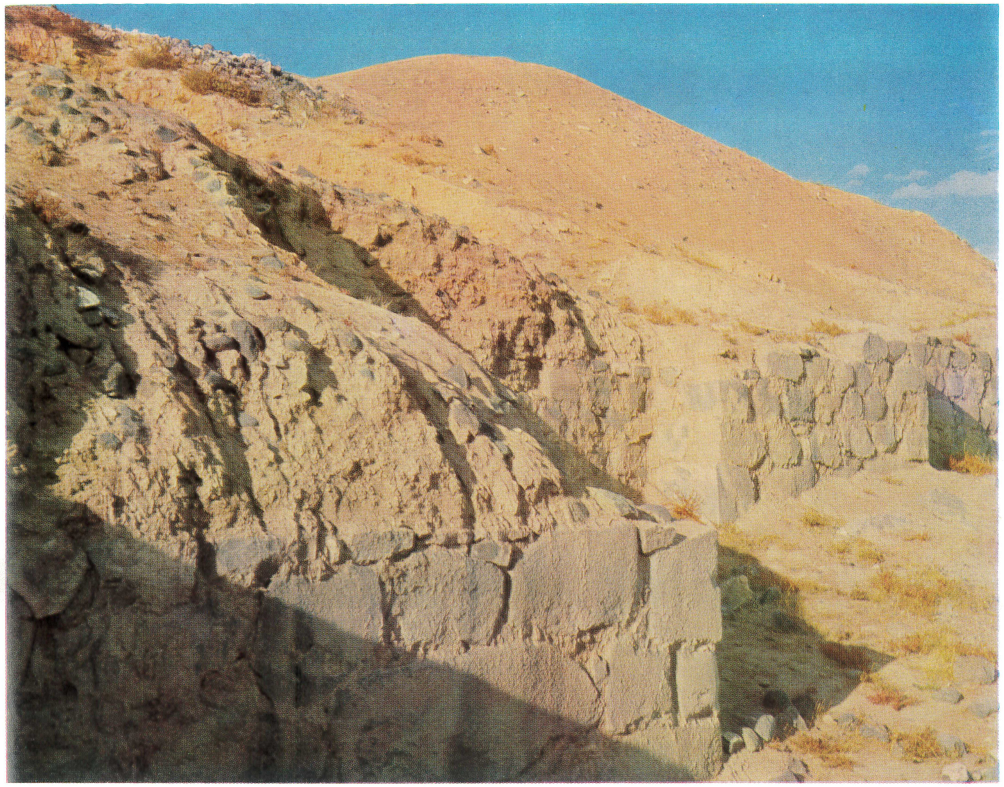
7. EREBUNI FORTRESS. DETAIL OF A FRESCO. RECONSTRUCTION

8. KARMIR-BLUR. GENERAL VIEW OF THE CITADEL

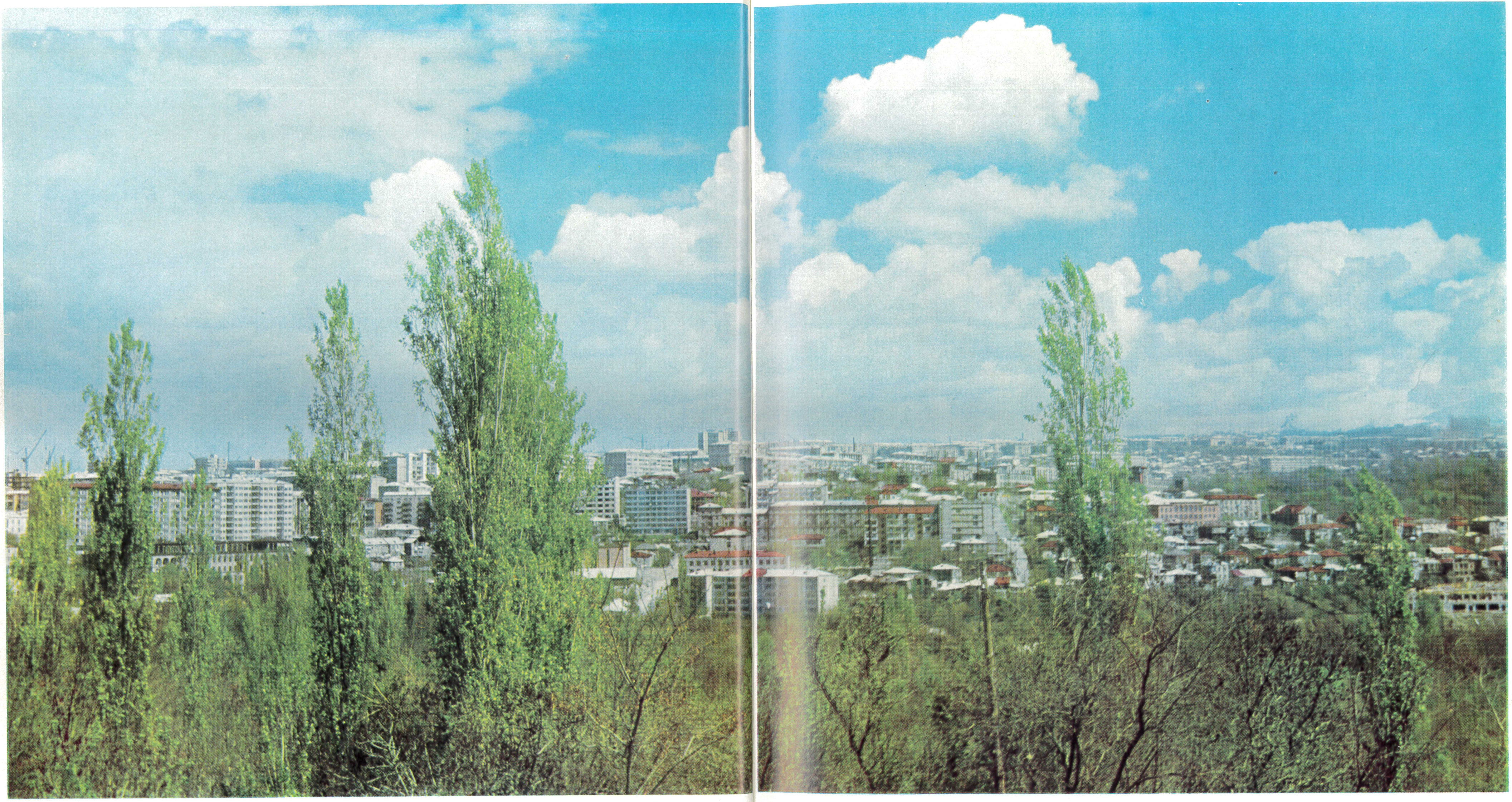




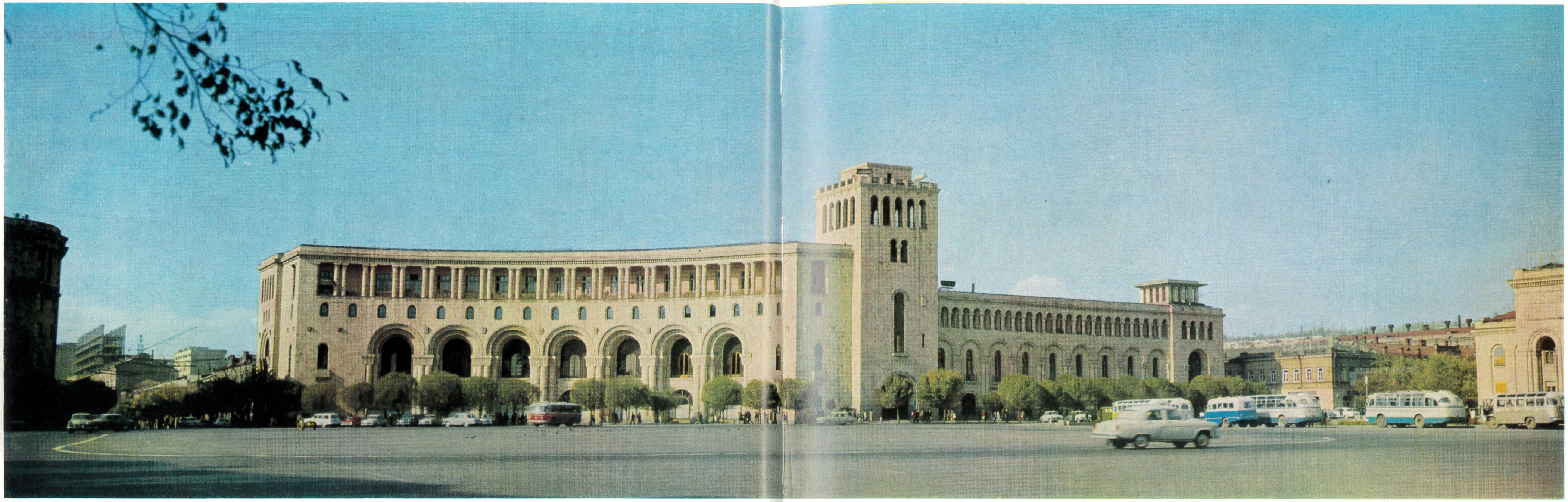
9. KARMIR-BLUR. EXCAVATION SITE. REMAINS OF THE CITADEL



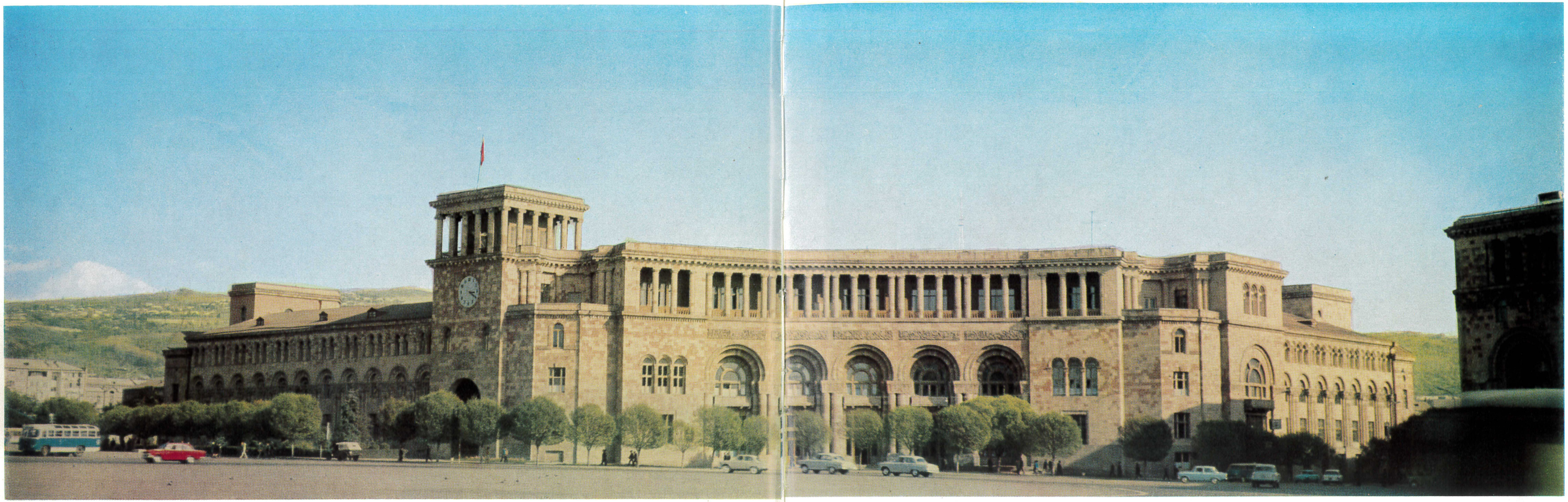
10. KARMIR-BLUR. EXCAVATION SITE. REMAINS OF THE CITADEL



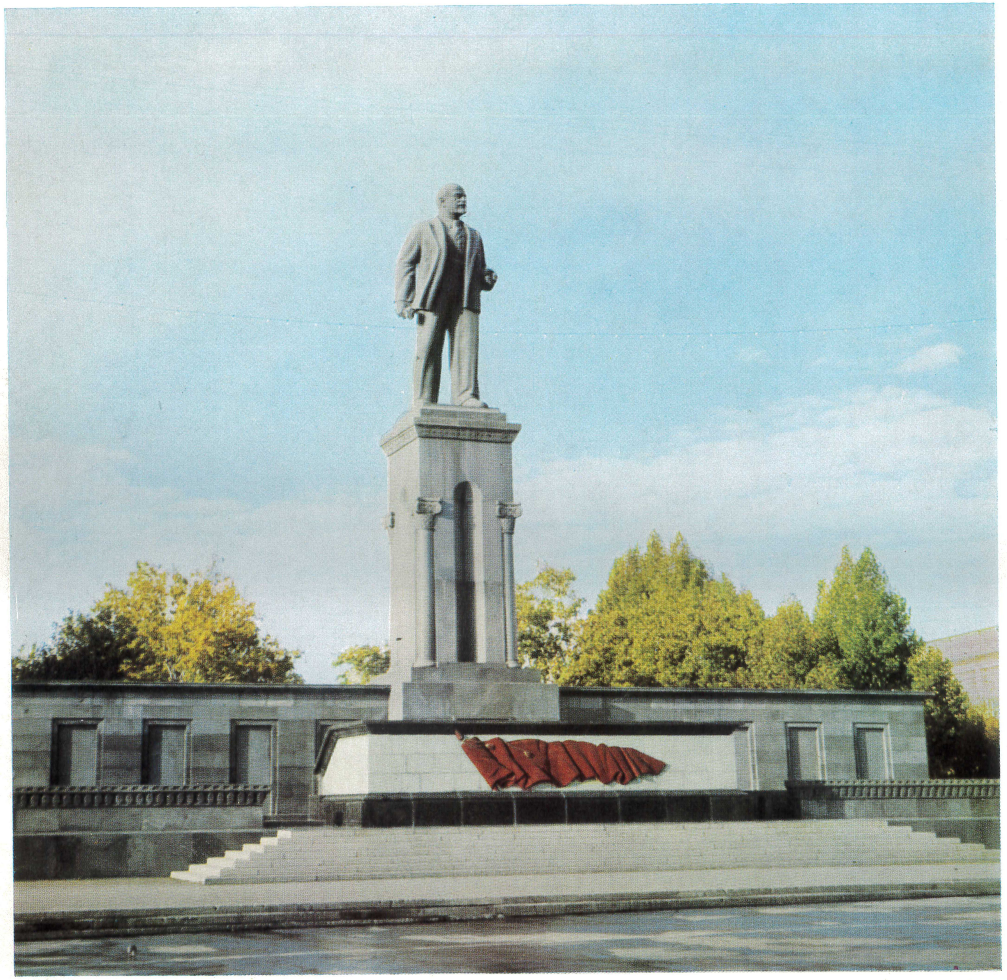
II. VIEW OF THE NORTHERN PART OF YEREVAN



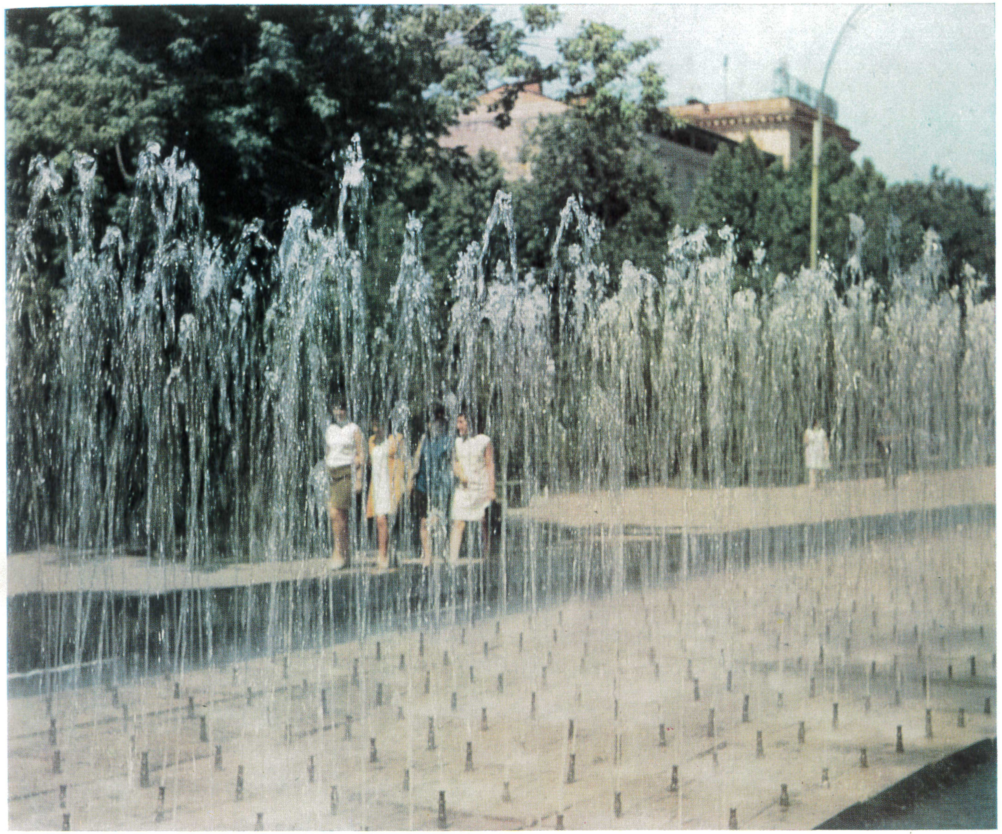
12. LENIN SQUARE. ADMINISTRATIVE BUILDING



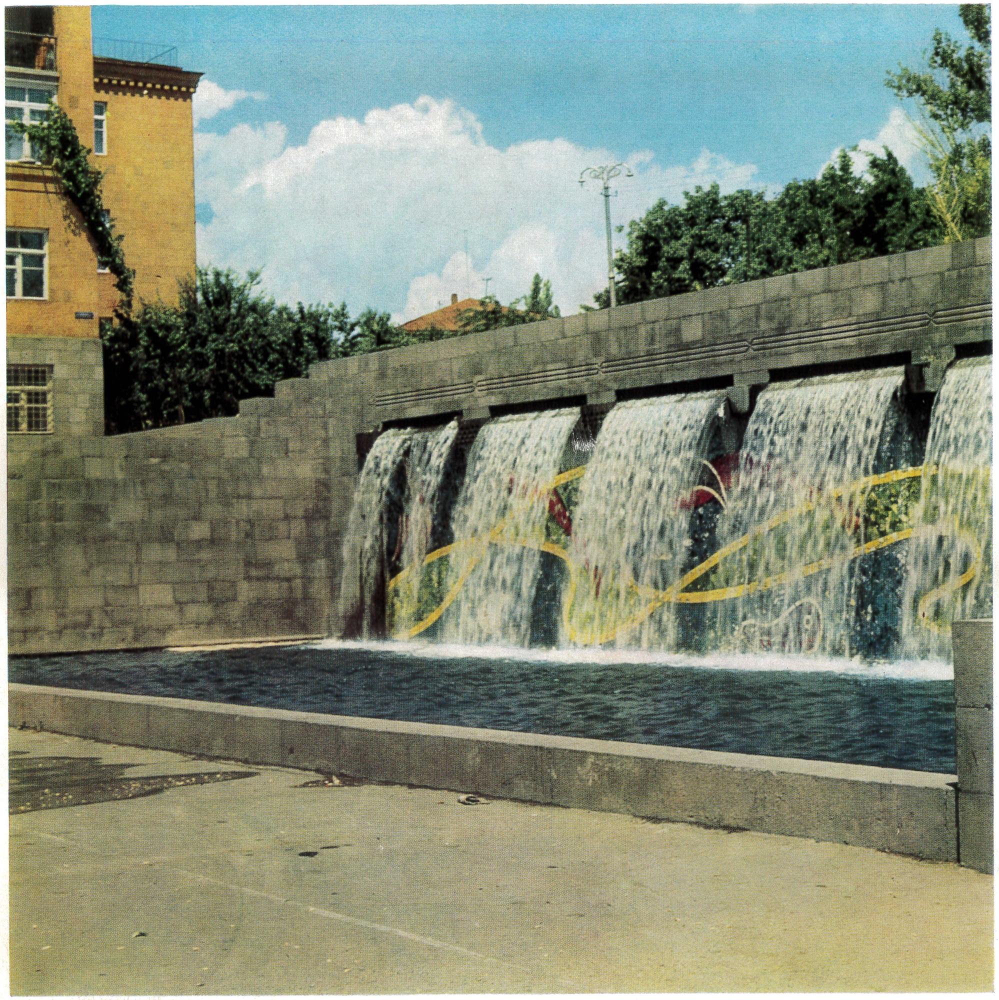
13. LENIN SQUARE. ARMENIAN SSR GOVERNMENT HOUSE
14. ARMENIAN SSR GOVERNMENT HOUSE. PART OF THE BUILDING
15. ARMENIAN SSR GOVERNMENT HOUSE. PART OF THE FAÇADE



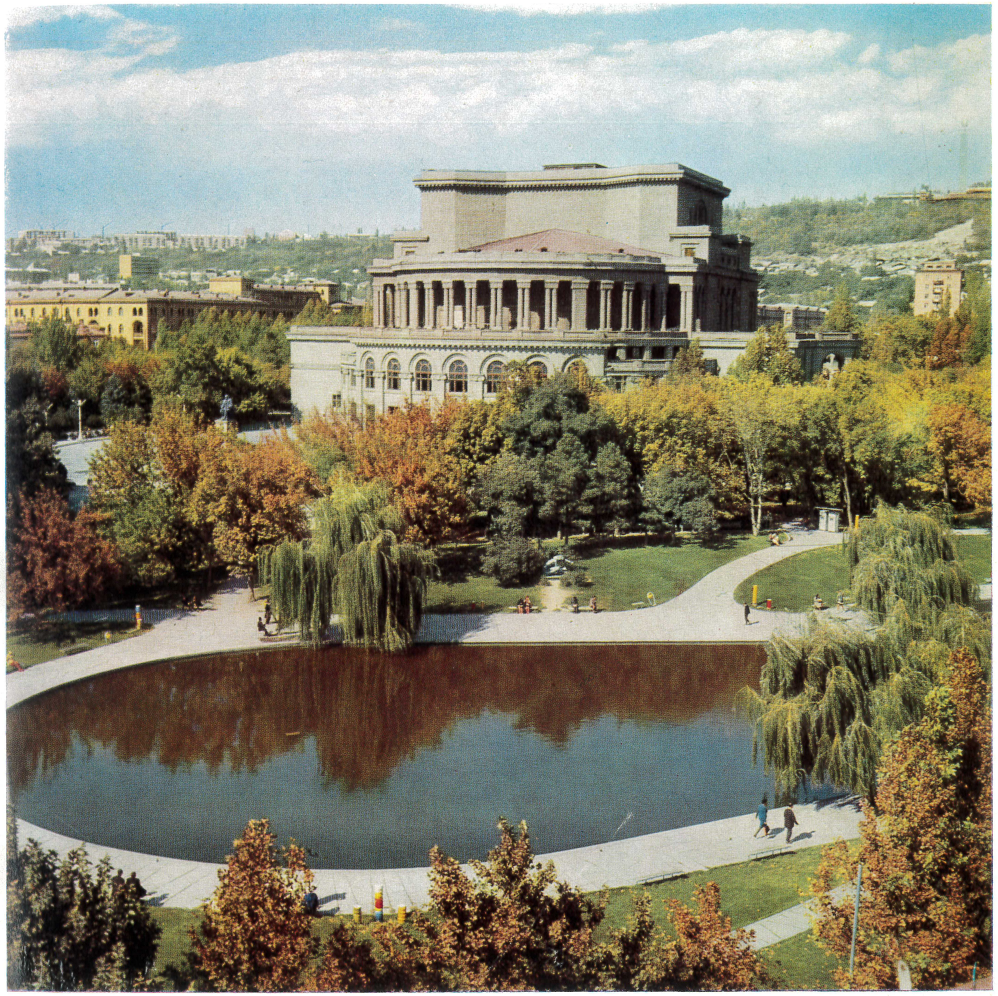
16. LENIN SQUARE. STATUE OF LENIN



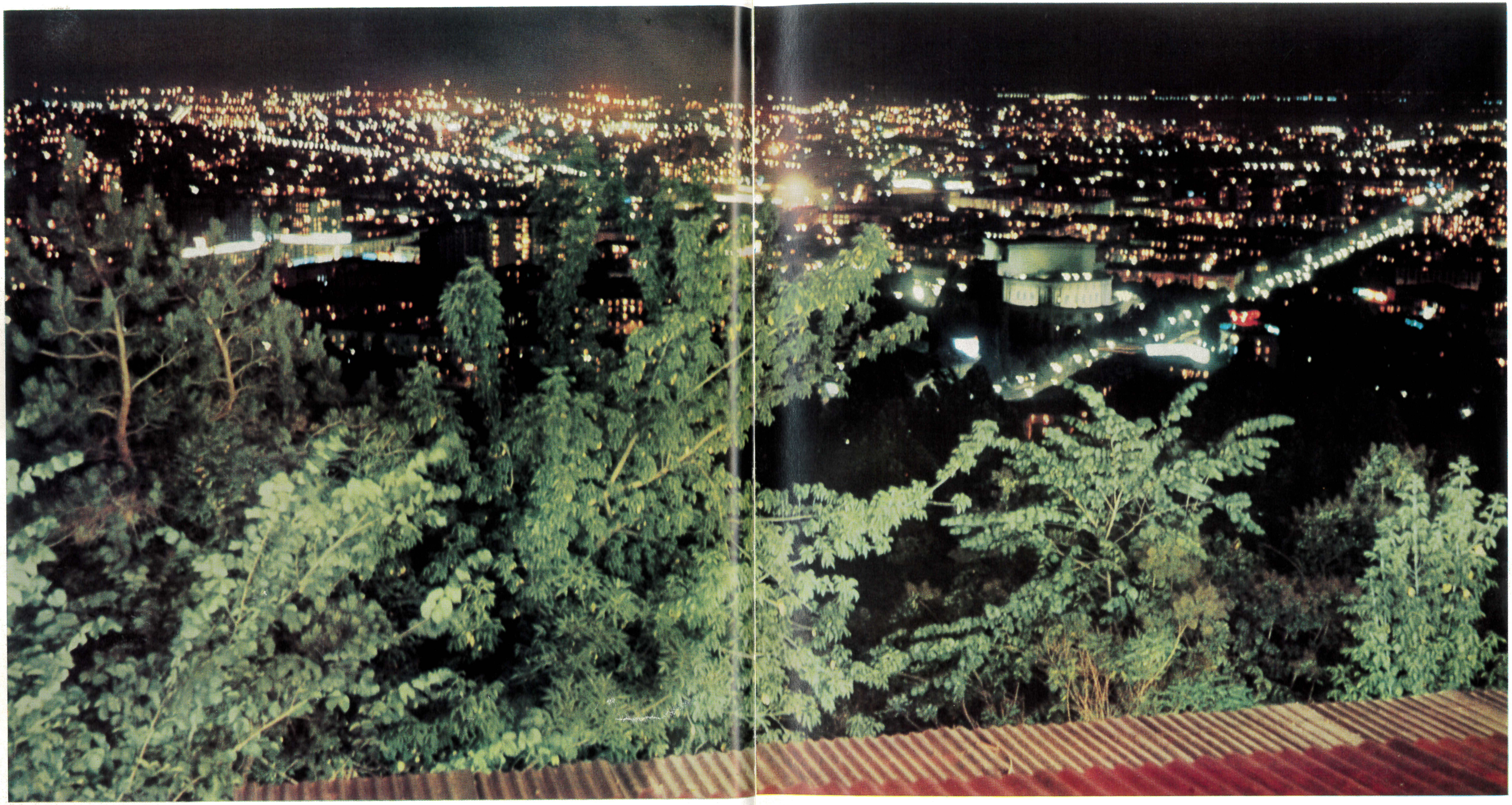
17. SHAHUMIAN BOULEVARD. FOUNTAINS



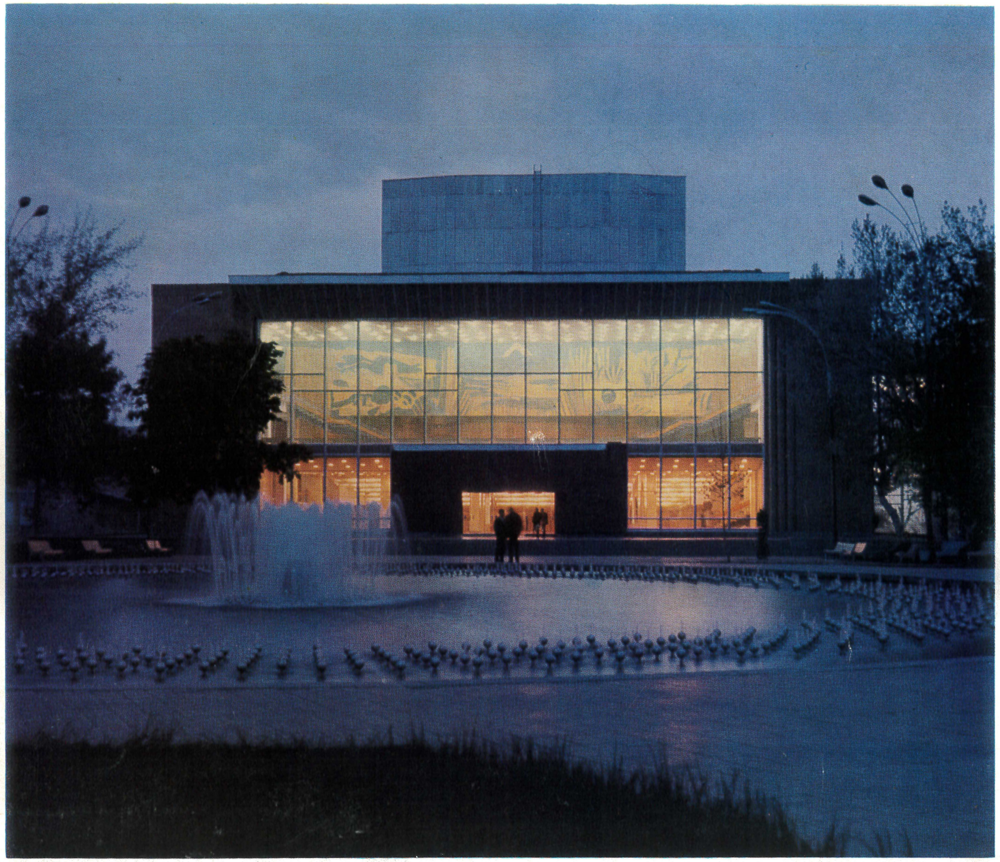
18. CASCADE IN TUMANIAN STREET



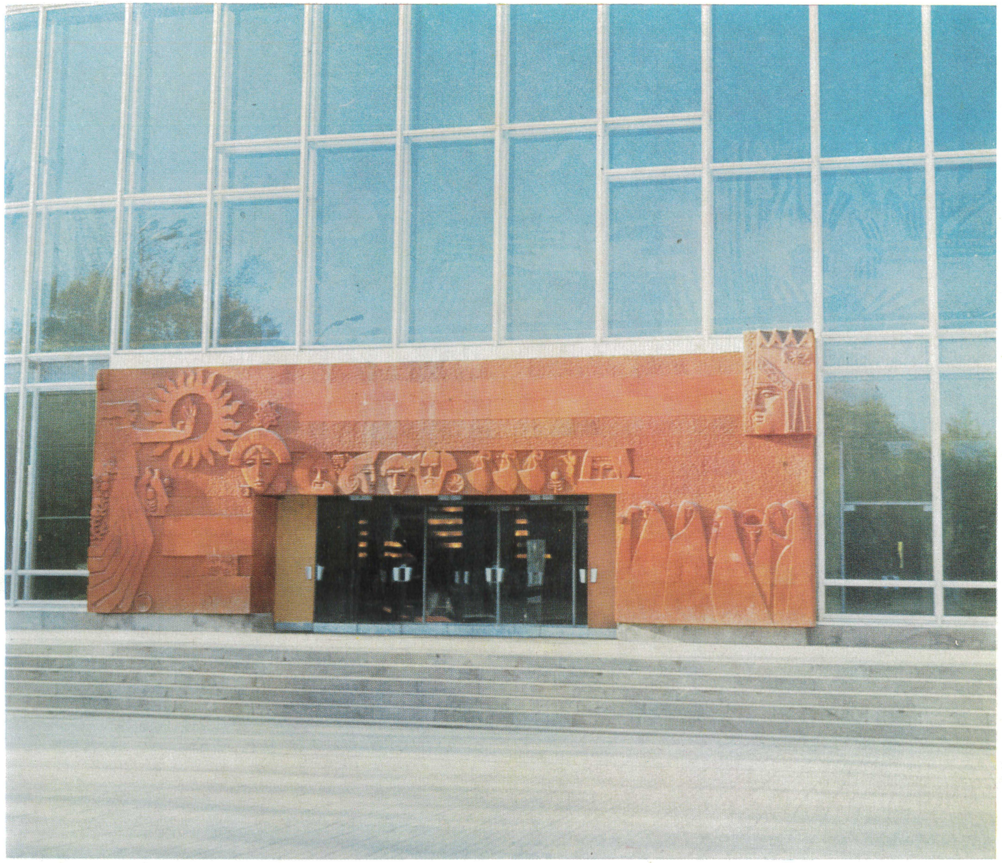
19. THE SPENDIAROV OPERA AND BALLET THEATRE



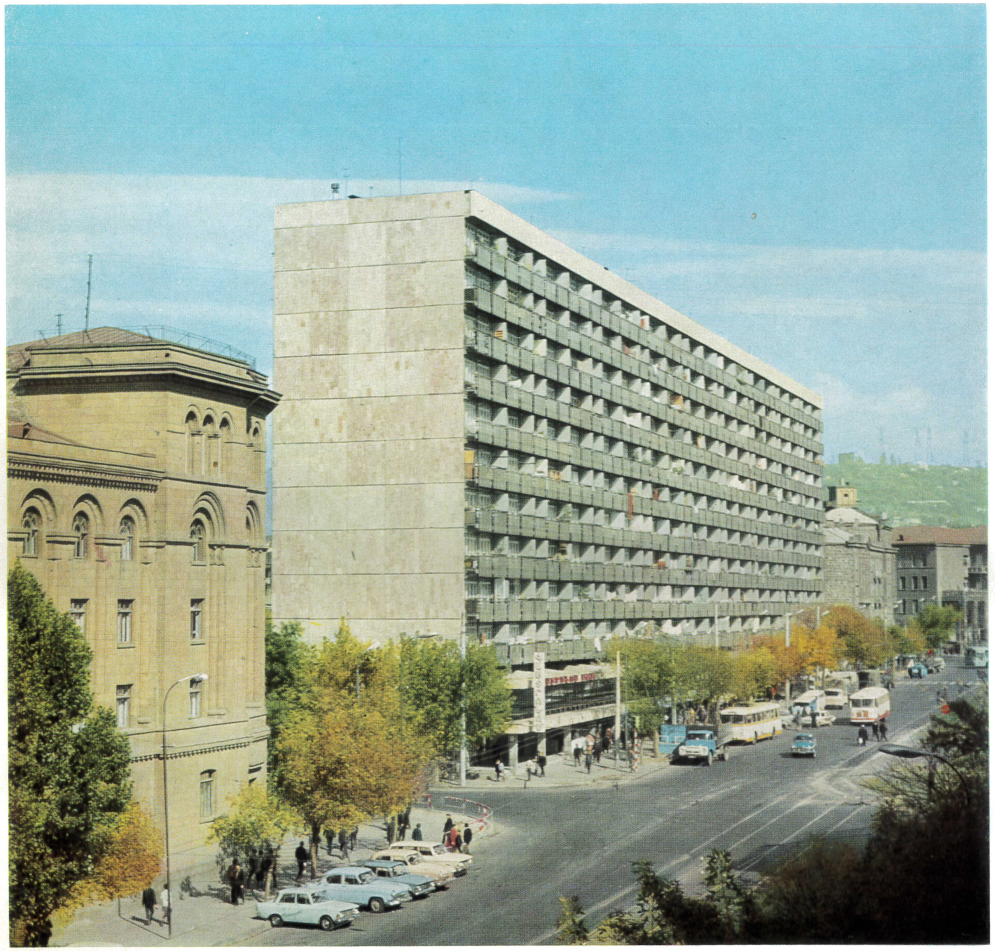
20. YEREVAN AT NIGHT



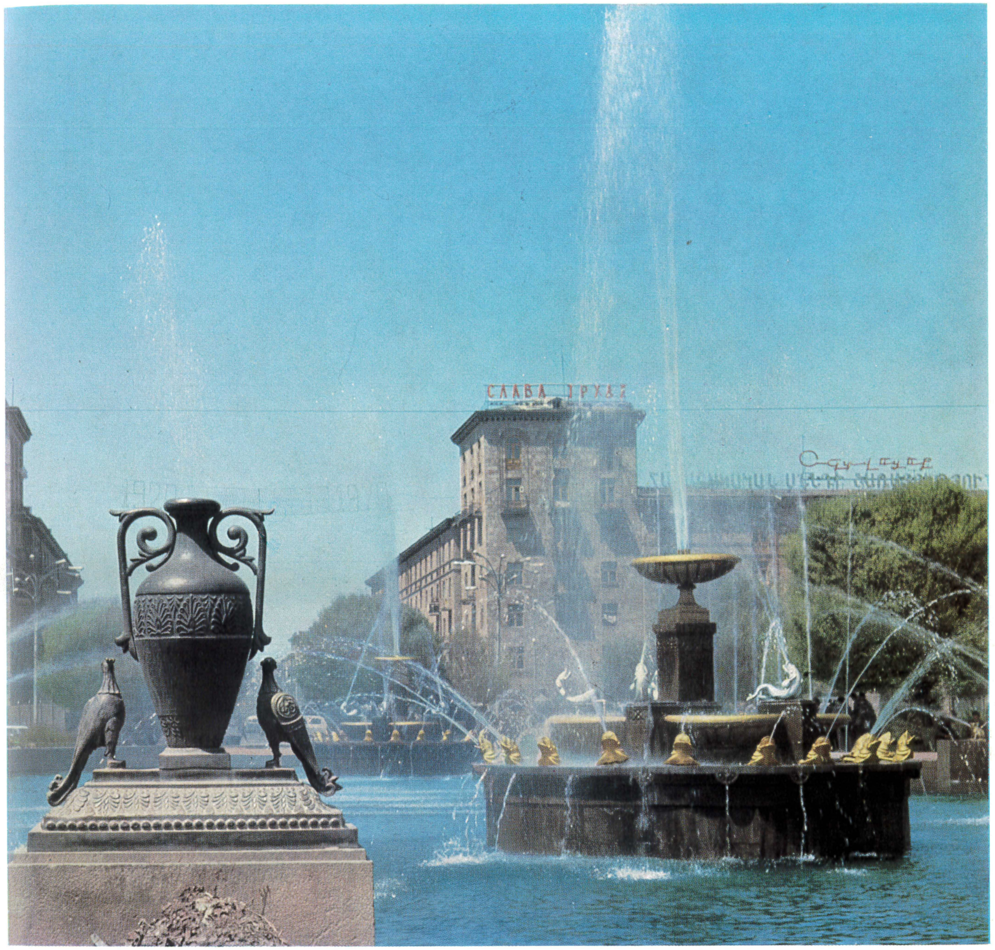
21. THE SUNDUKIAN DRAMA THEATRE



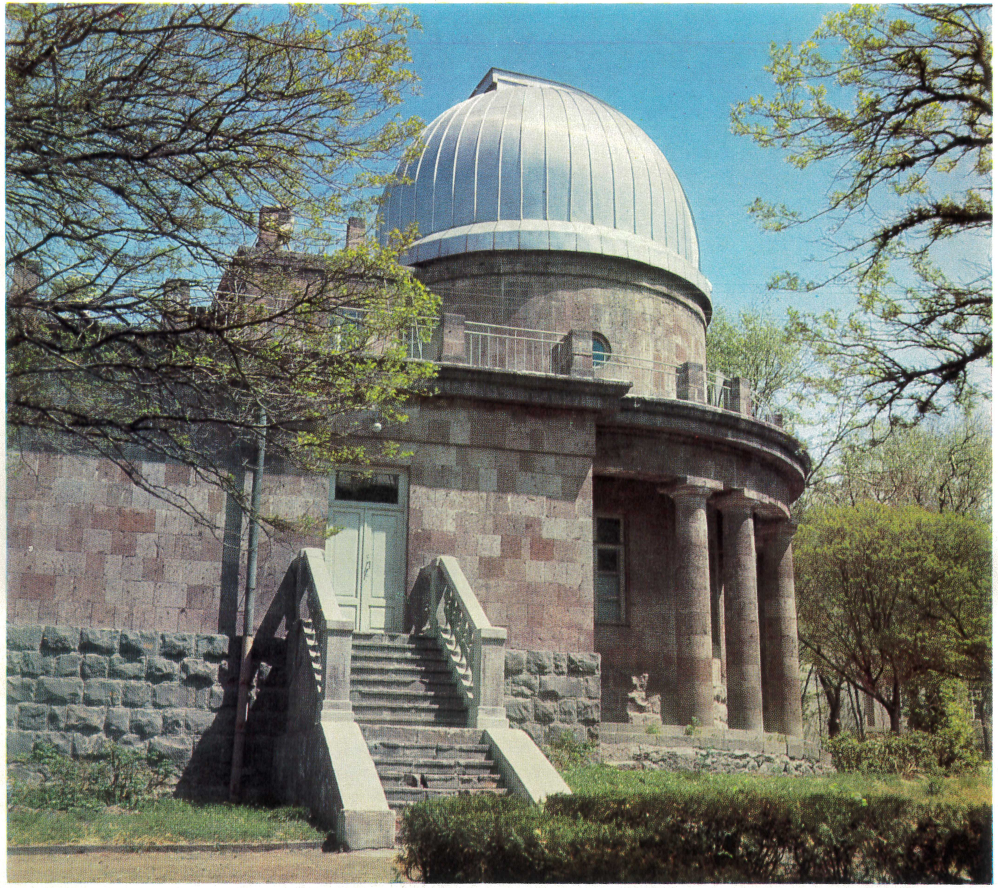
22. PORTICO OF THE THEATRE



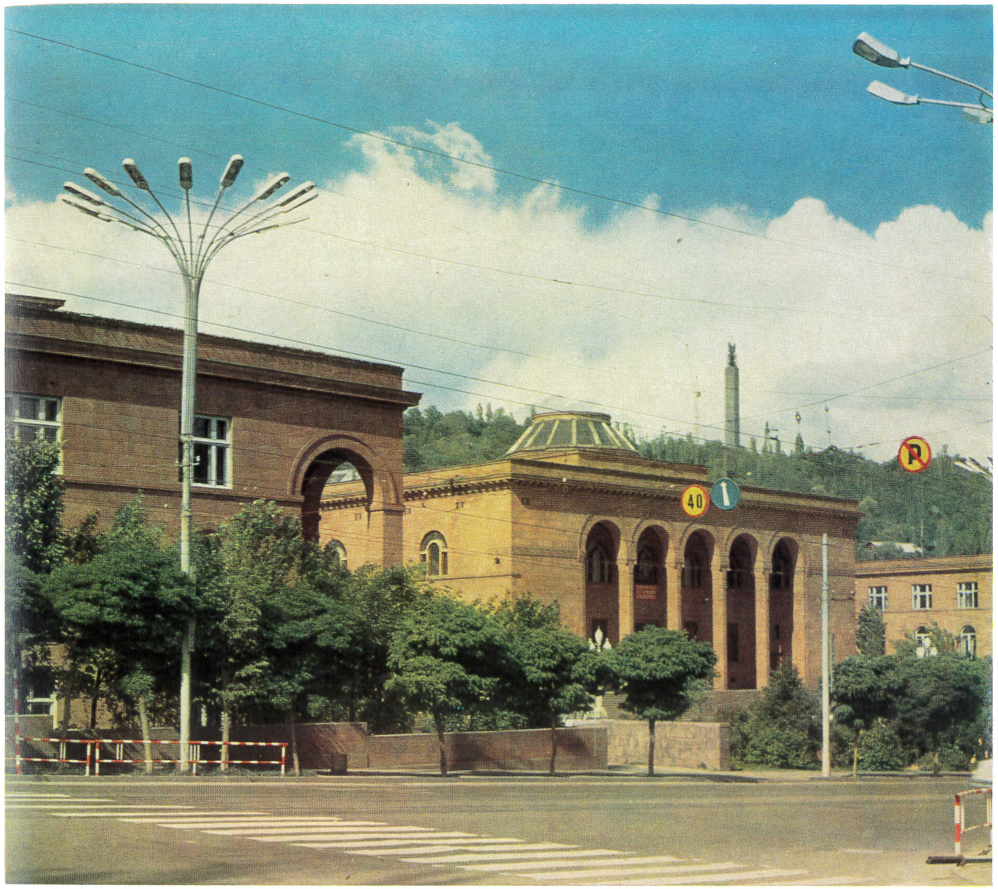
23. STREET OF 26 BAKU COMMISSARS


СЛАВА ТРУДУ

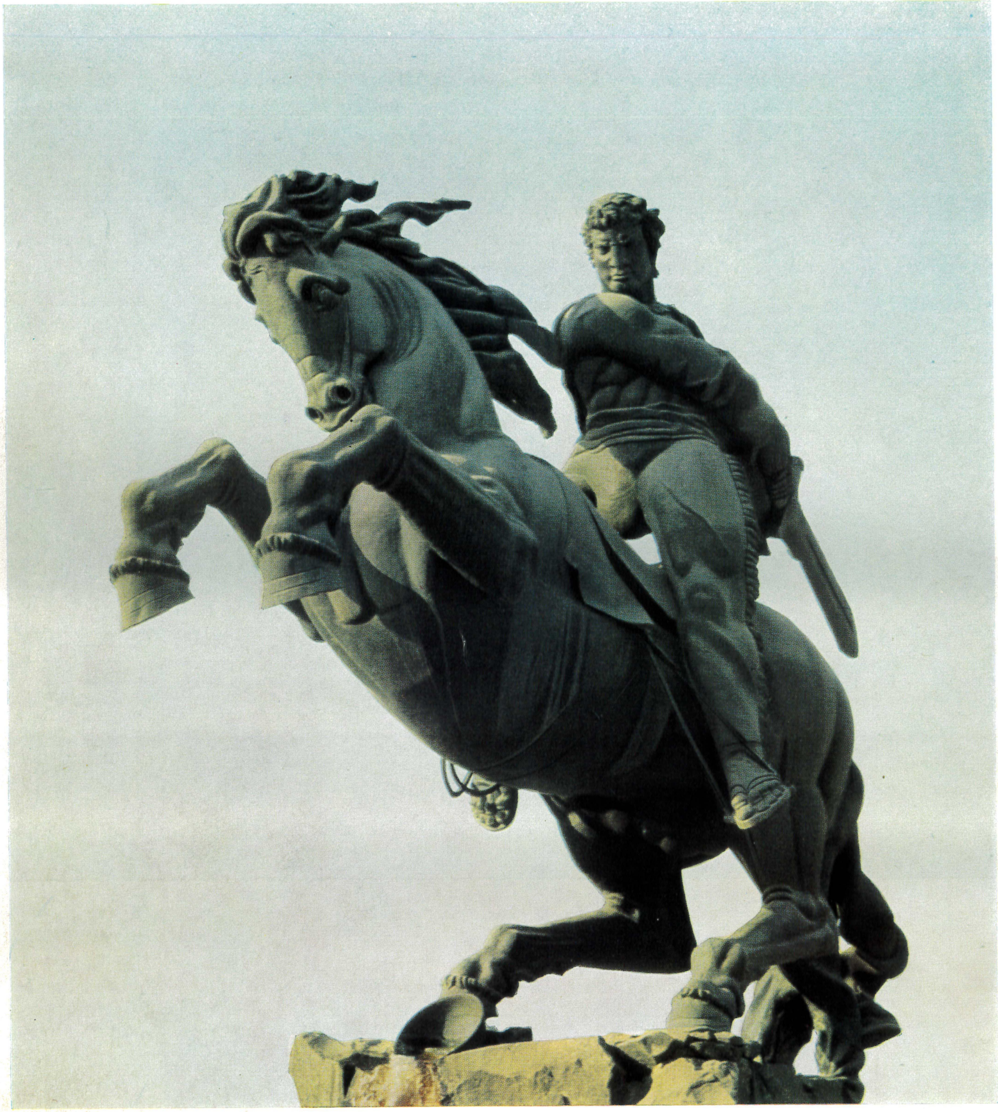
24. SPANDARIAN SQUARE



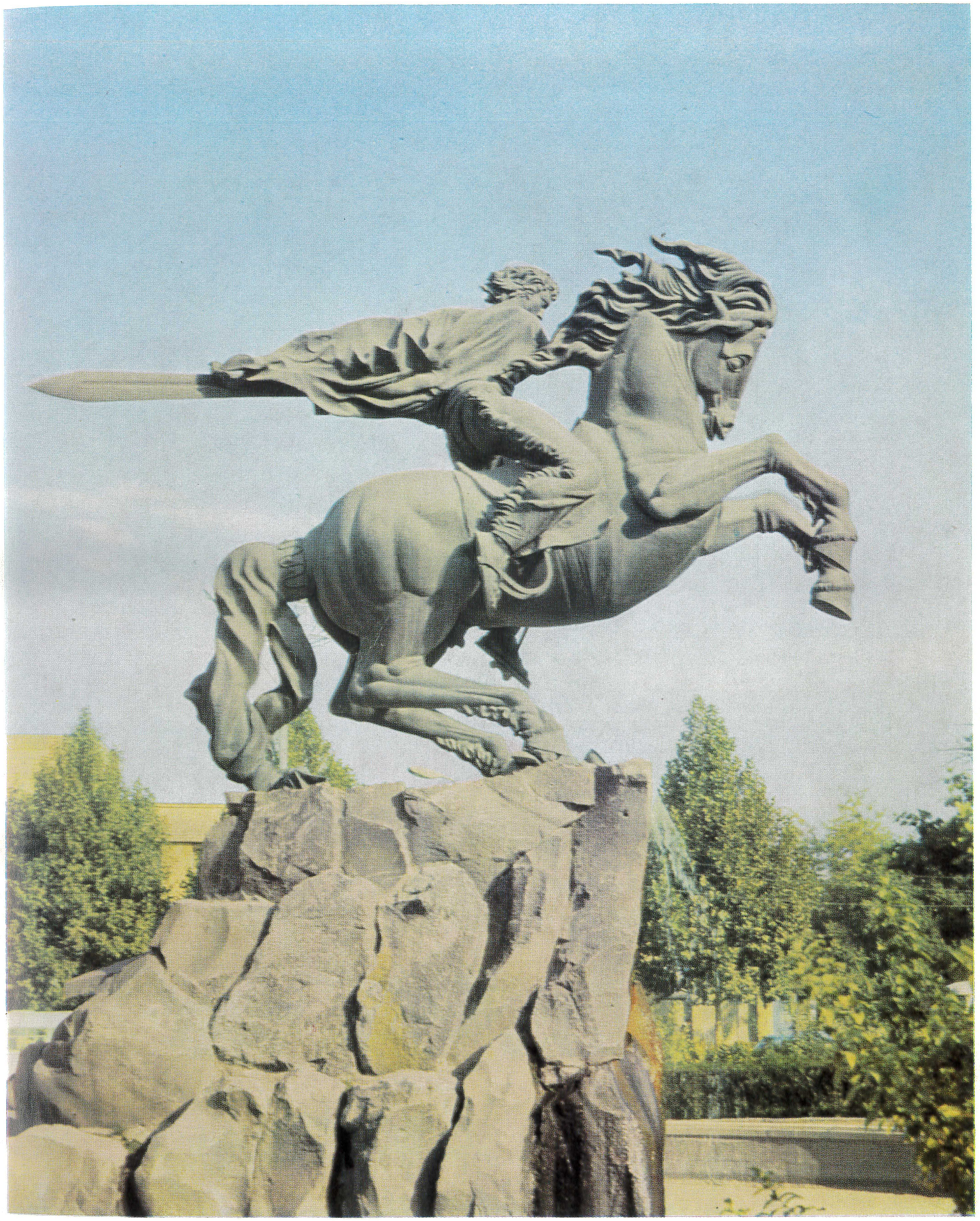
25. OBSERVATORY OF THE YEREVAN UNIVERSITY

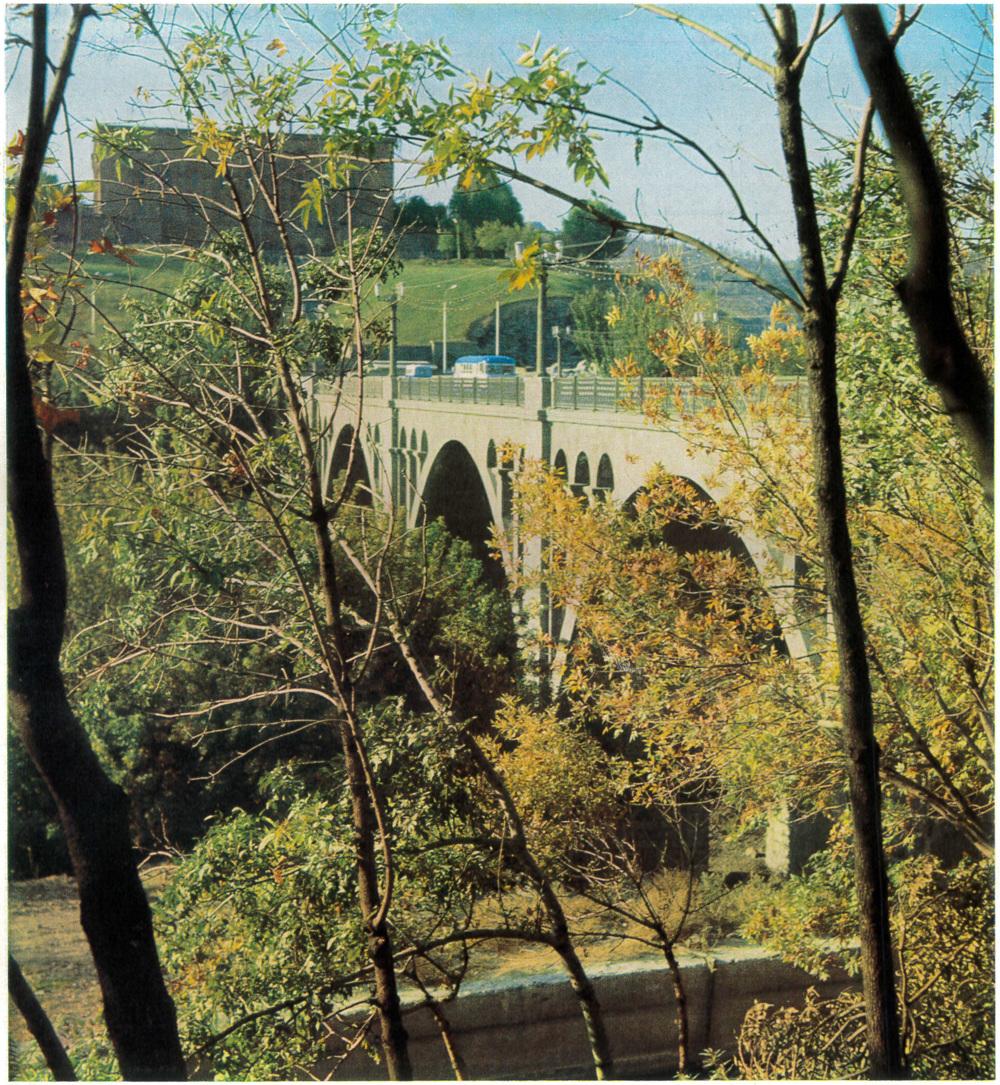


26. BUILDING OF THE PRESIDIUM OF THE ARMENIAN SSR ACADEMY OF SCIENCES

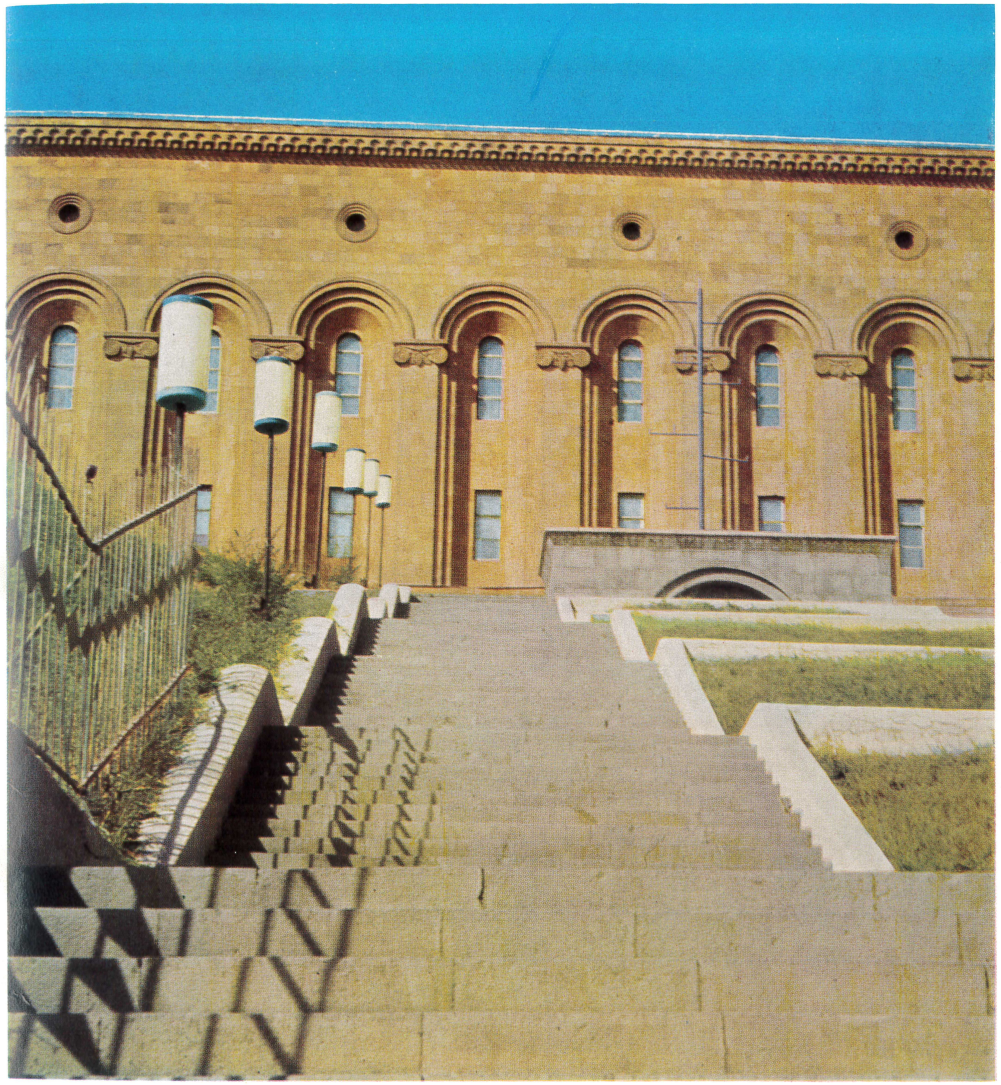


27. MONUMENT TO DAVID OF SASSUN
28. MONUMENT TO DAVID OF SASSUN

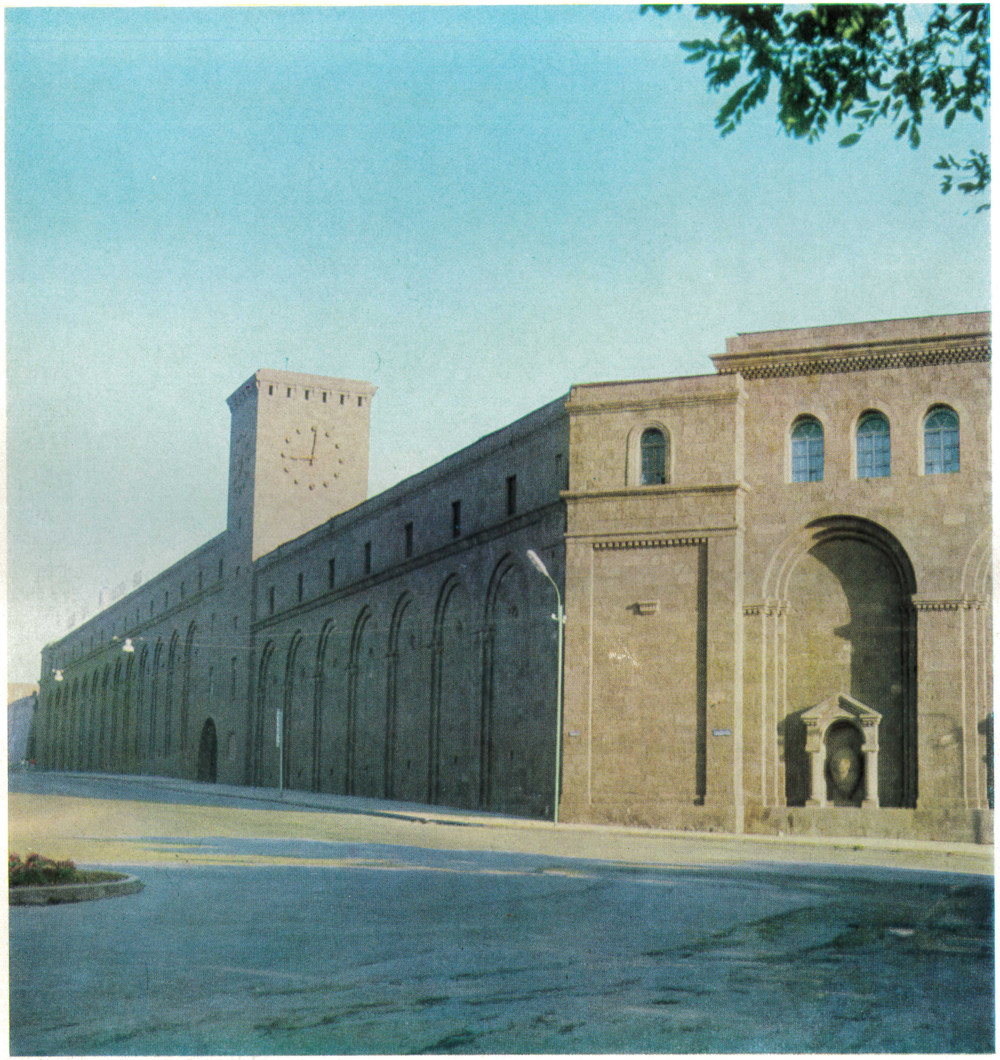




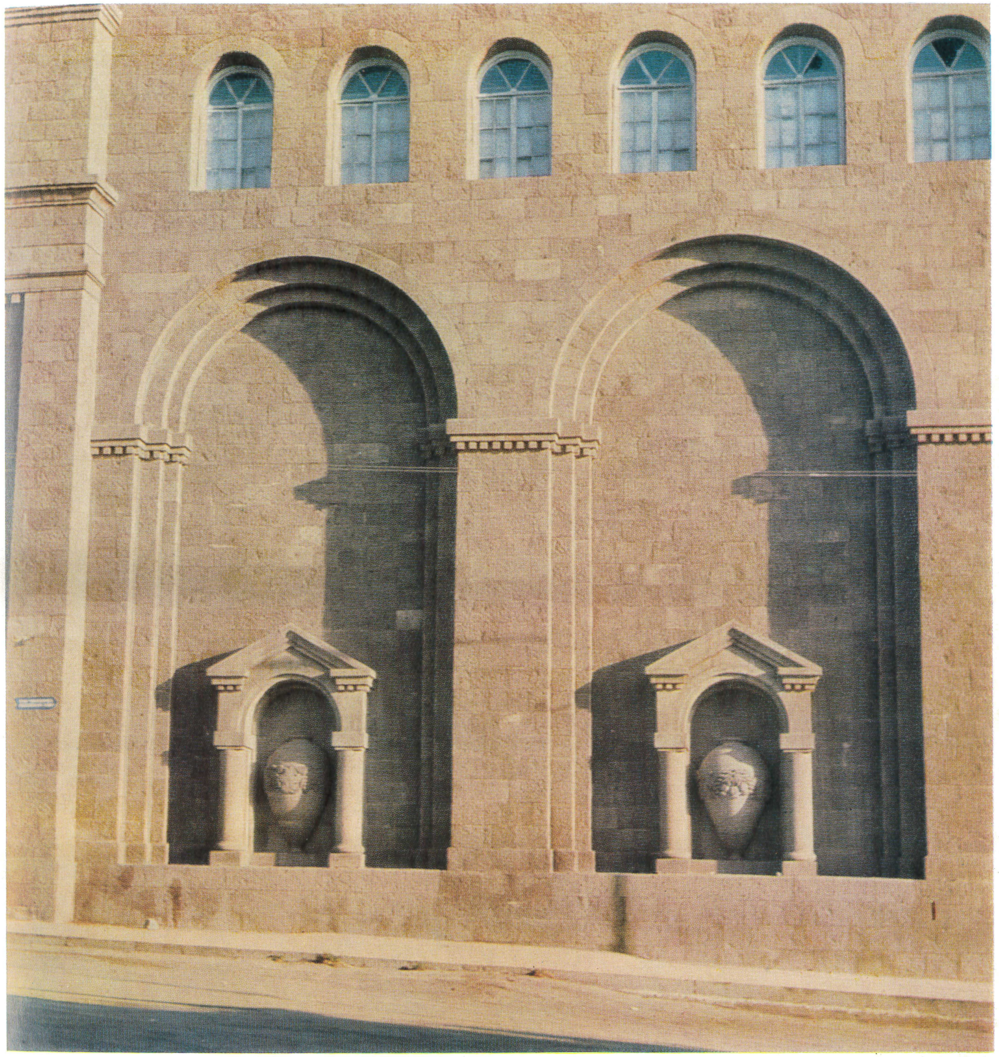
29. VICTORY BRIDGE ACROSS THE HRAZDAN RIVER



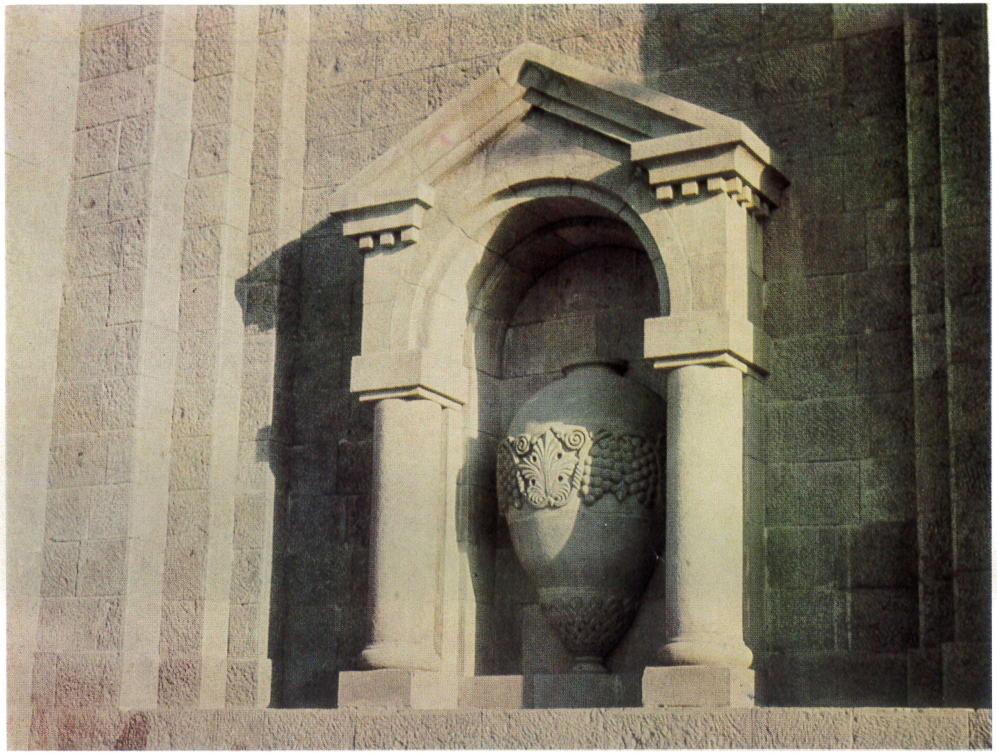
30. STAIRWAY LEADING TO THE BUILDING OF THE WINE DISTILLERY



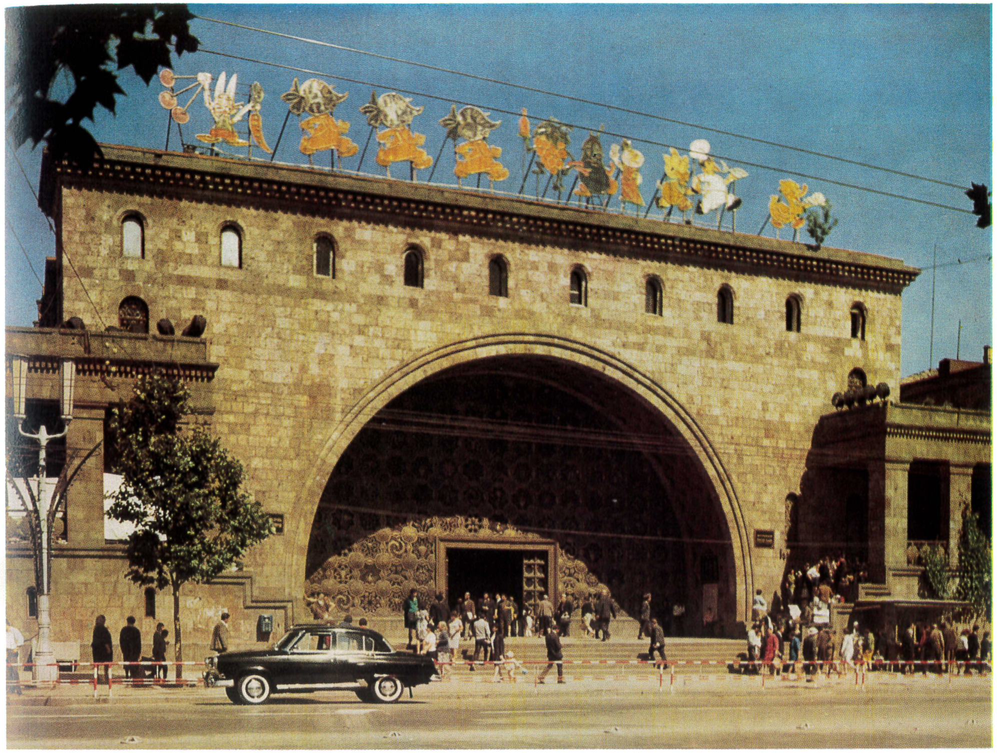
31. WINE CELLARS OF THE ARARAT WINE TRUST



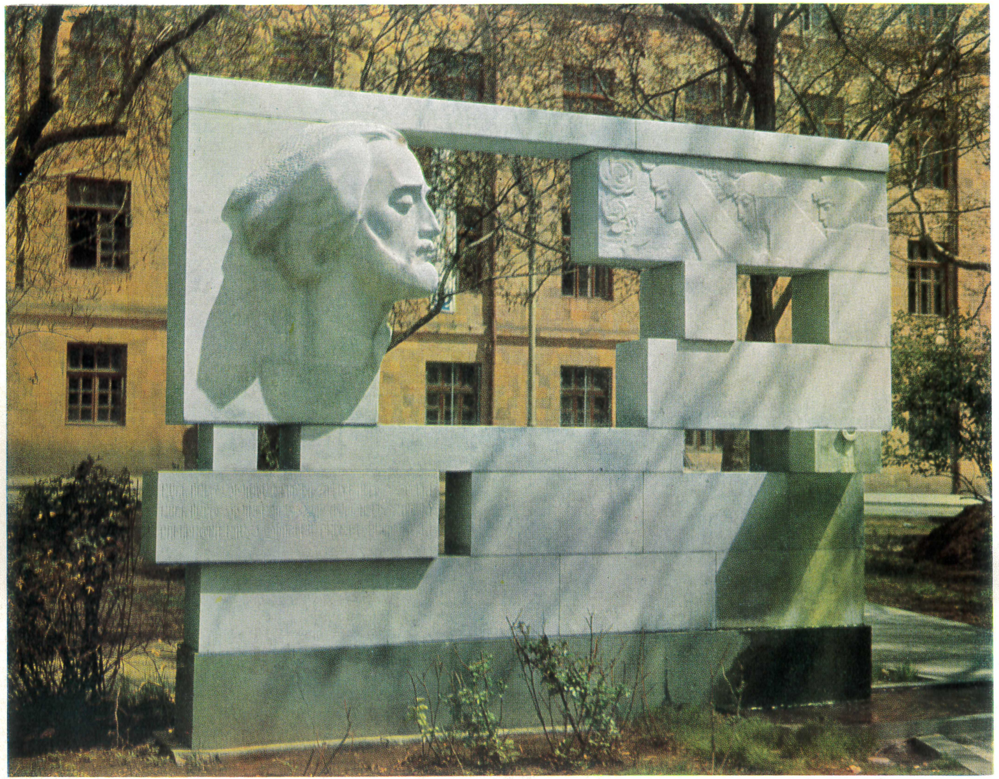
32. WINE CELLARS OF THE ARARAT WINE TRUST. PART OF THE BUILDING



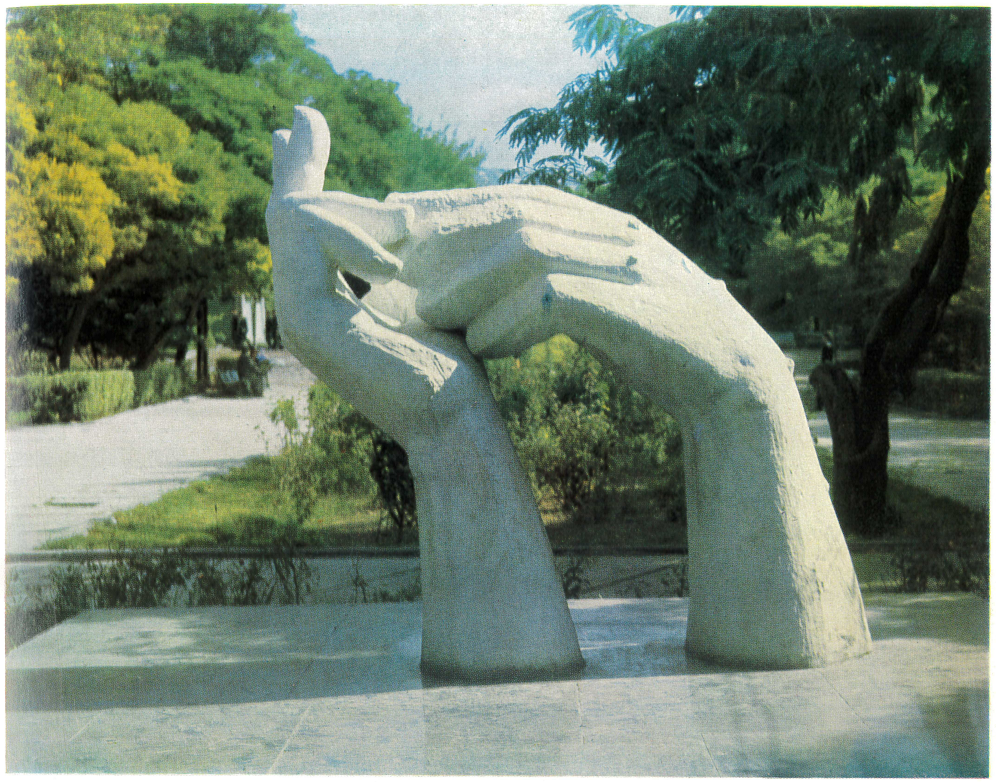
33. WINE CELLARS OF THE ARARAT WINE TRUST. DETAIL



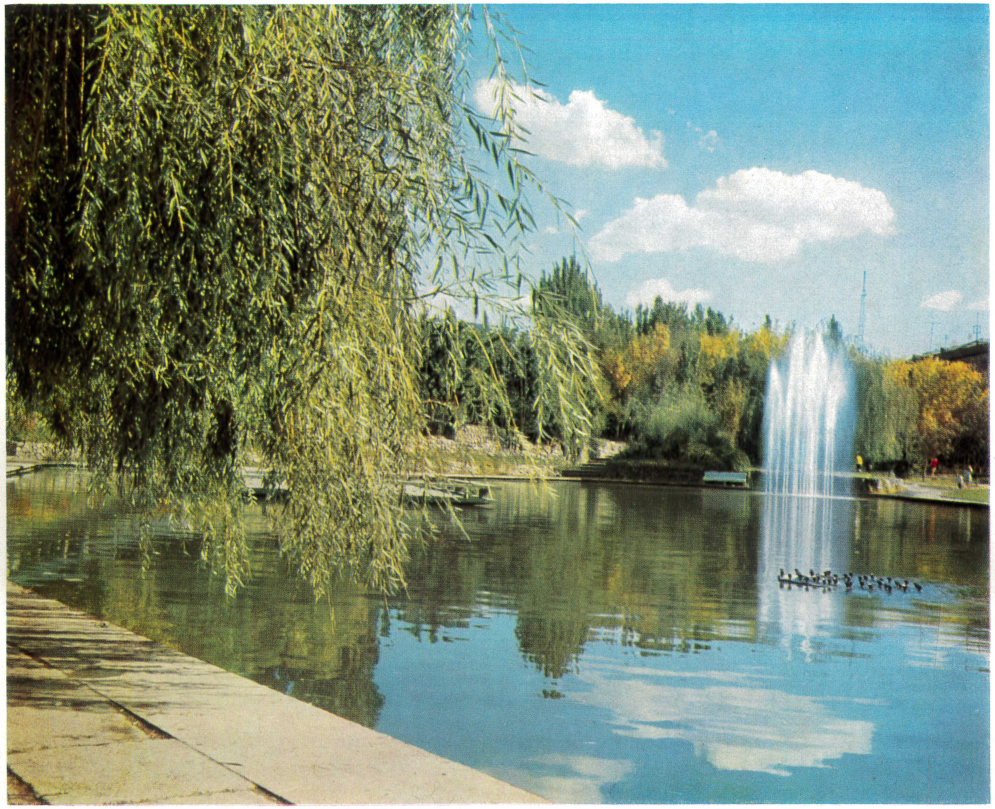
34. ROOFED MARKET



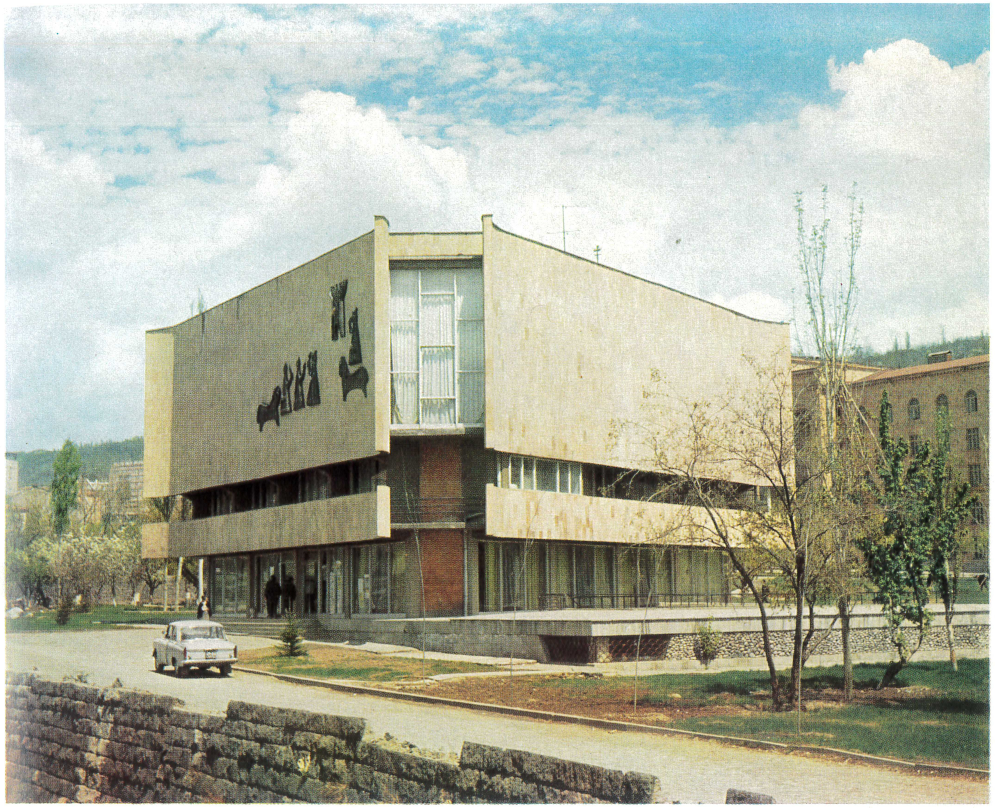
35. SAYAT-NOVA MEMORIAL



36. MONUMENT: *HANDS OF FRIENDSHIP*



37. CIRCULAR BOULEVARD. POOL WITH FOUNTAINS



38. CHESS CLUB HOUSE

39. THE HOVHANNES TUMANIAN MUSEUM

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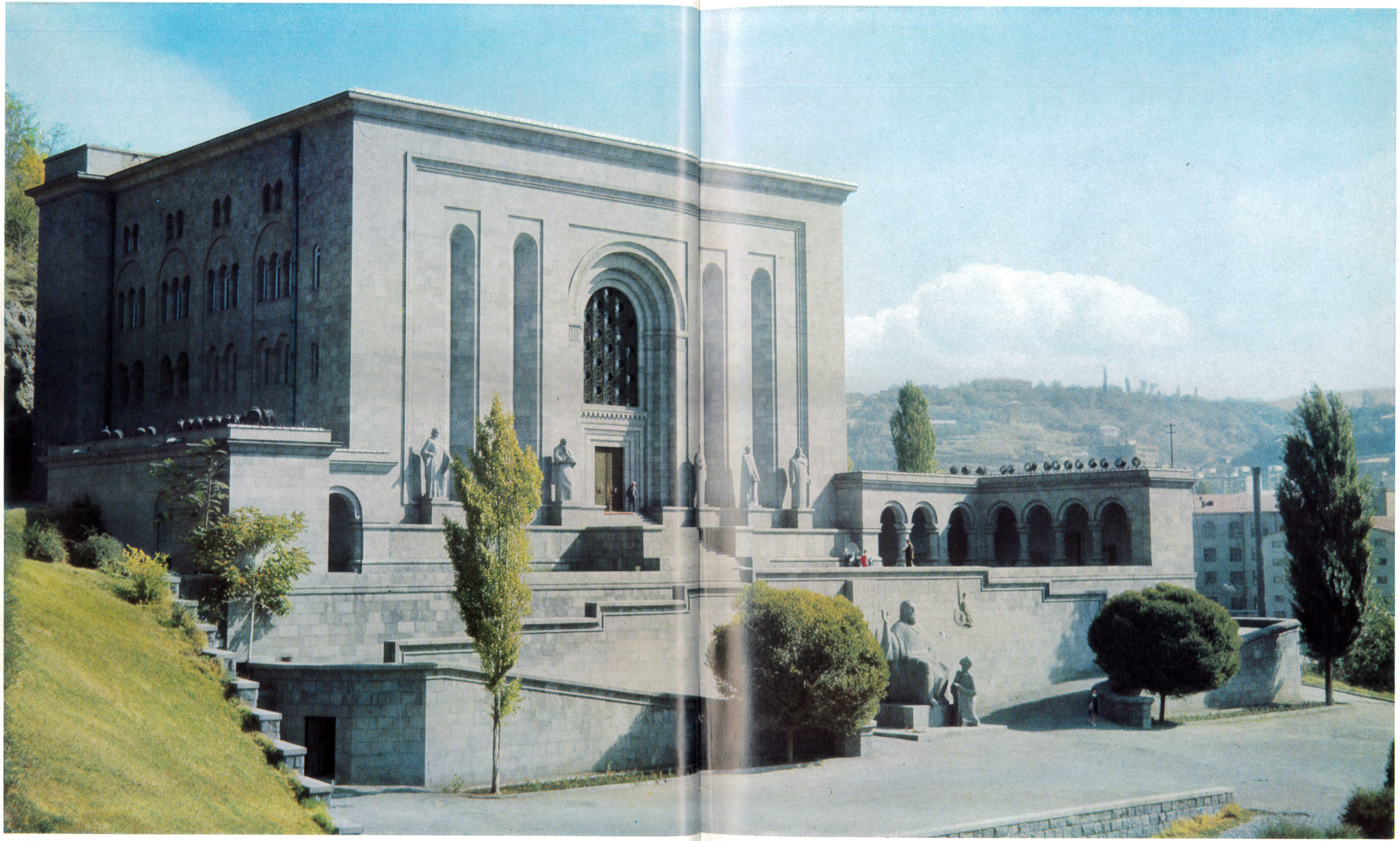
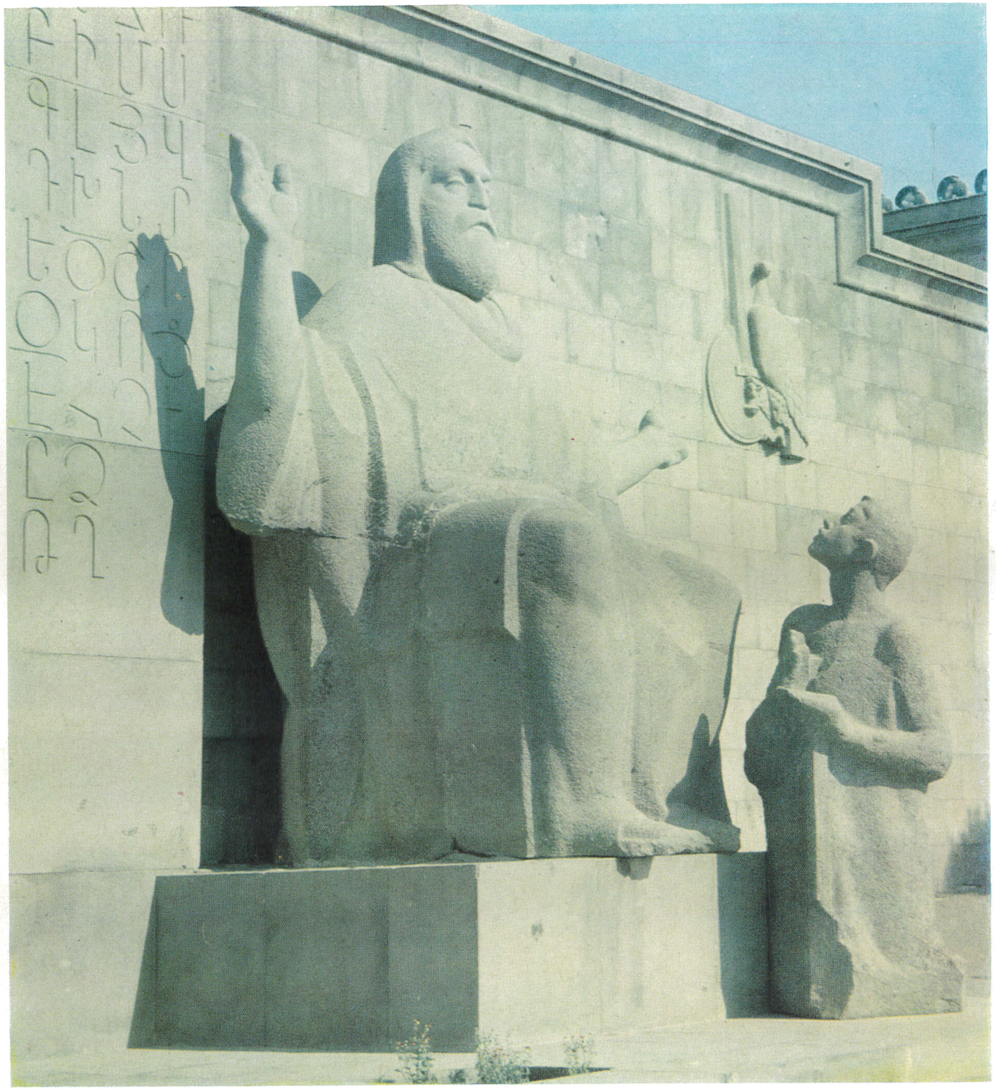
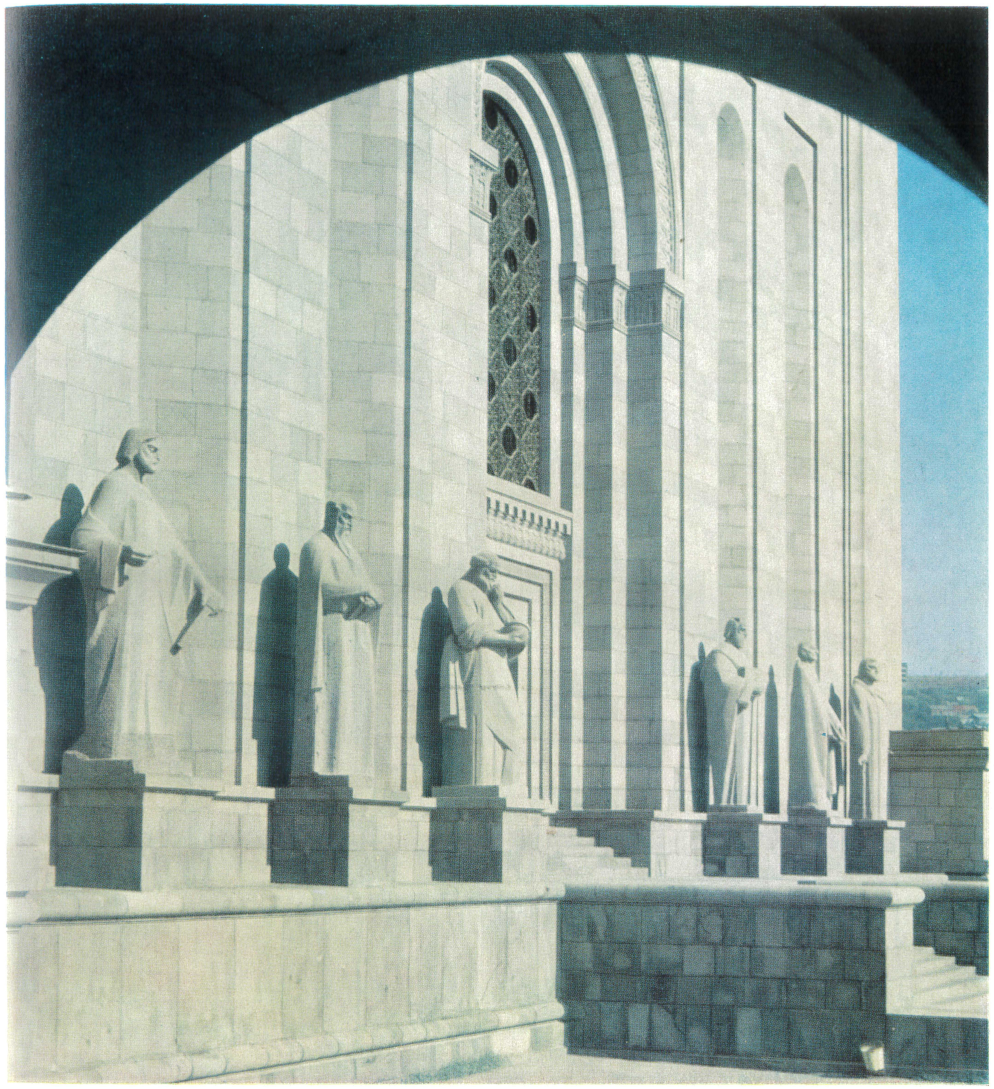
40. MONUMENT TO KHACHATUR ABOVIAN AT KANAKIR

41. THE MATENADARAN. GENERAL VIEW

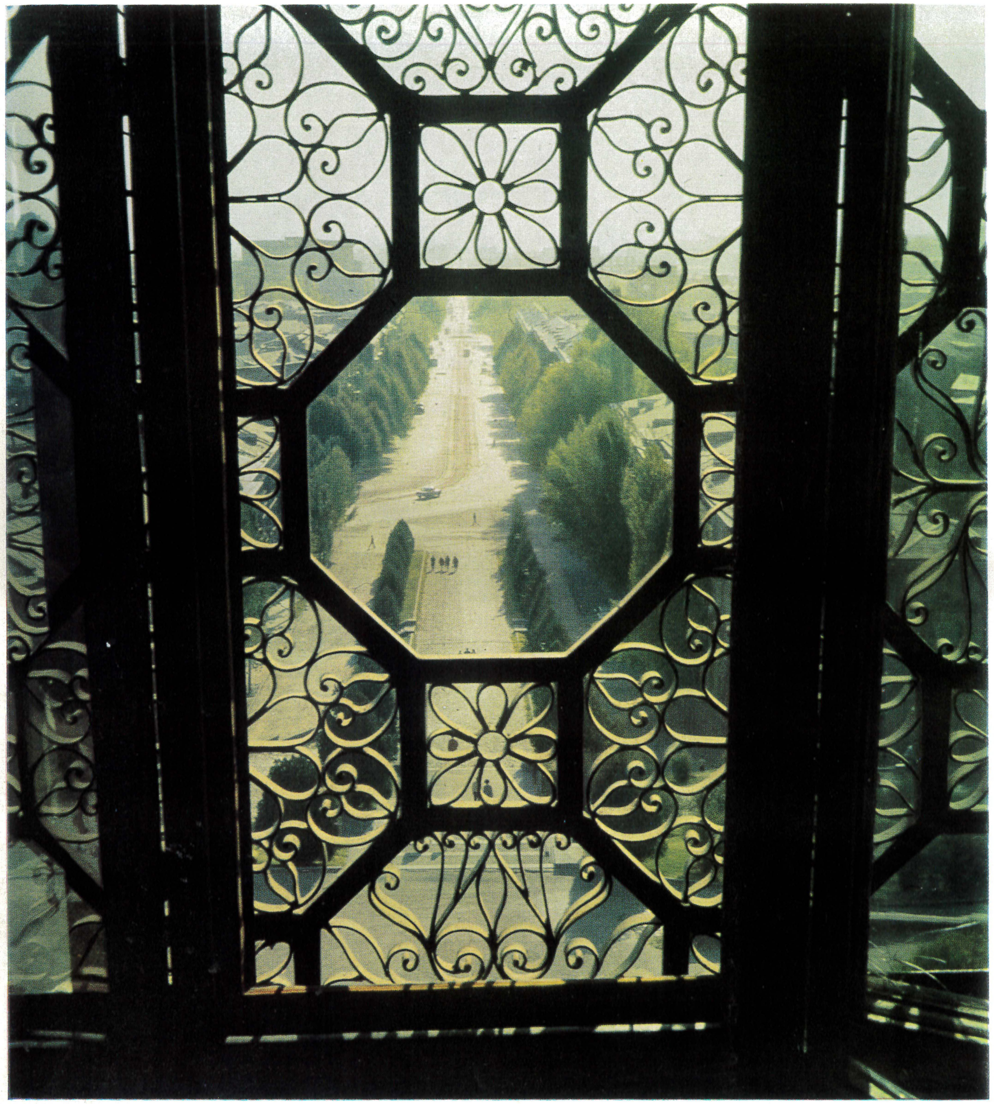




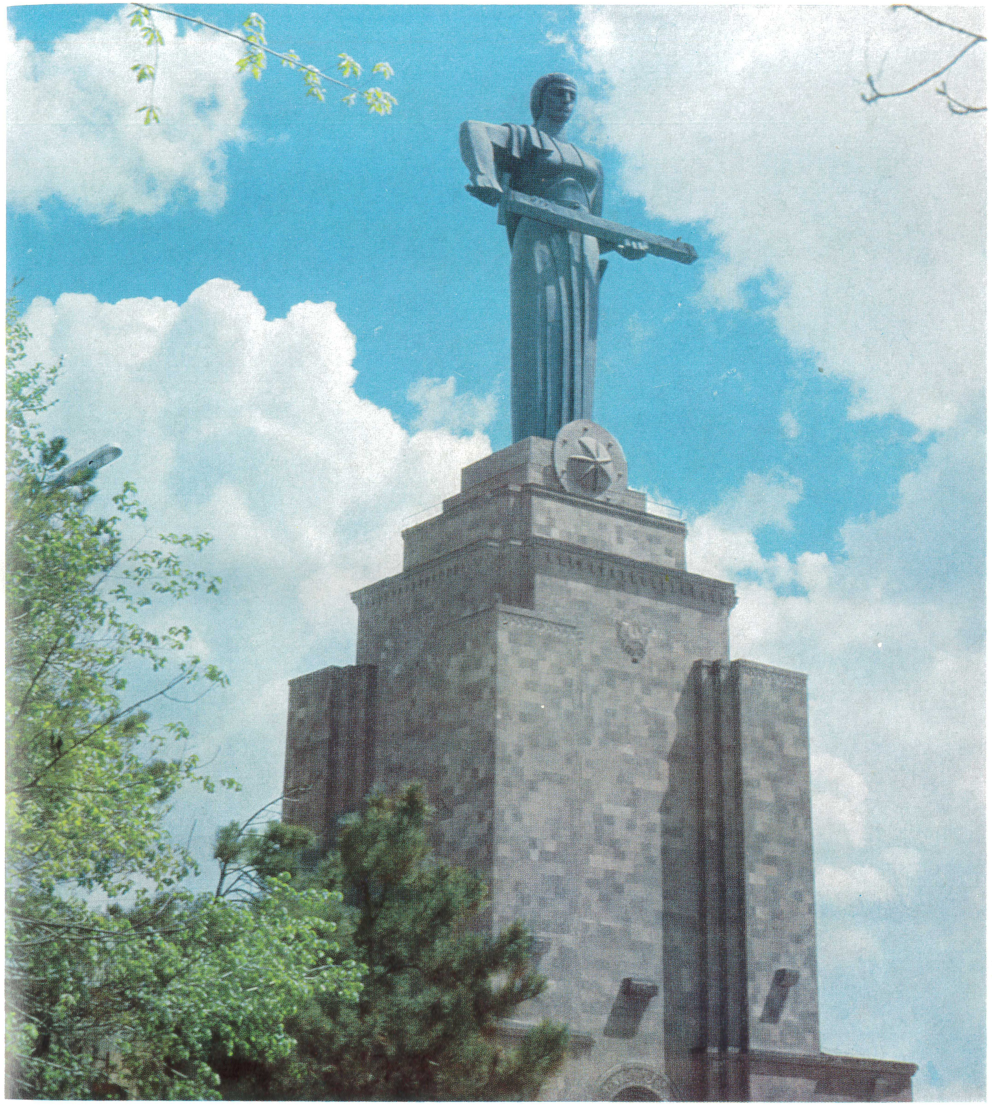
42. THE MATENADARAN. MONUMENT TO MESROP MASHTOTS



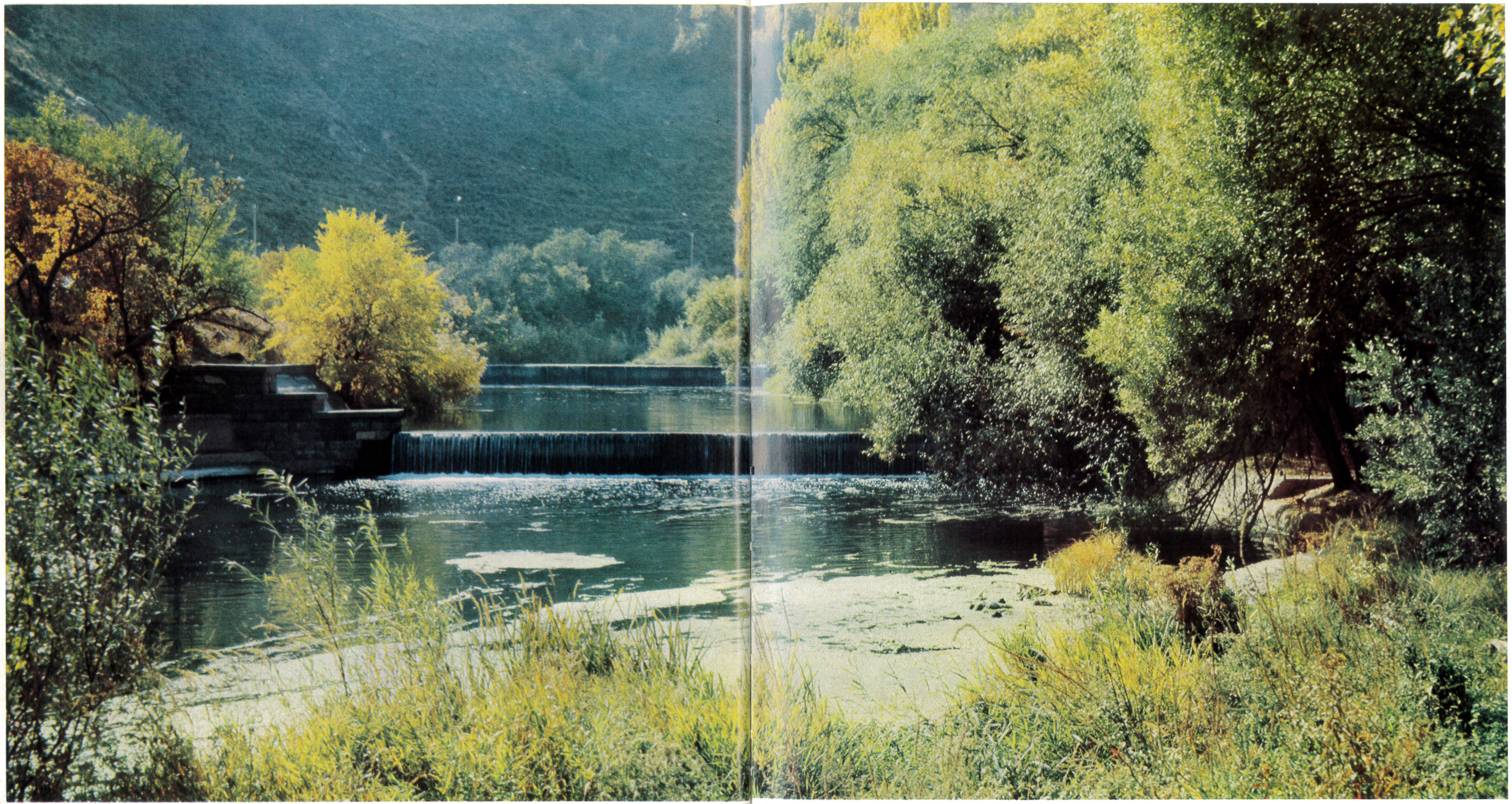
43. THE MATENADARAN. STATUES OF ANCIENT ARMENIAN THINKERS



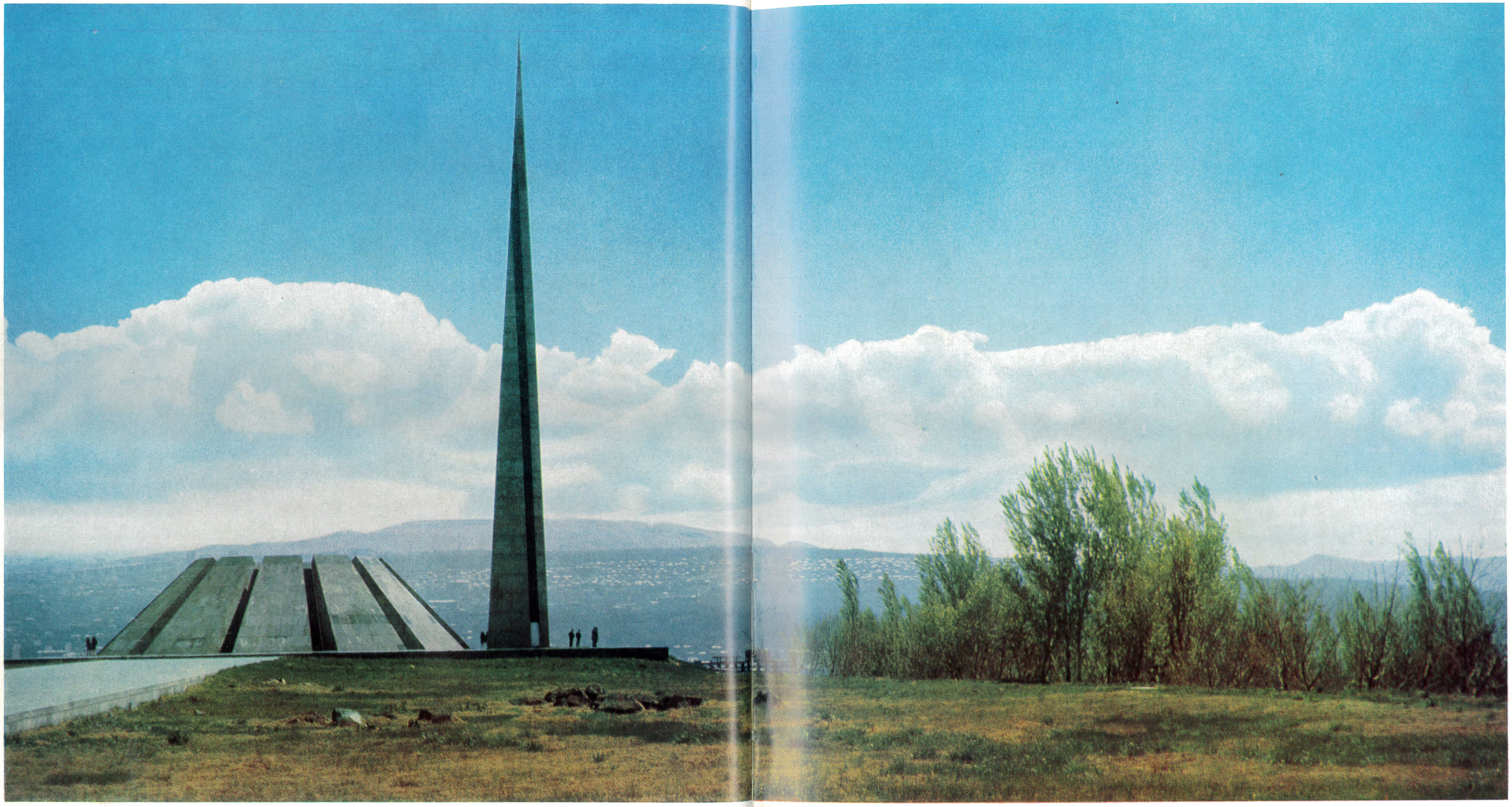
44. THE MATENADARAN. STAINED-GLASS PANEL



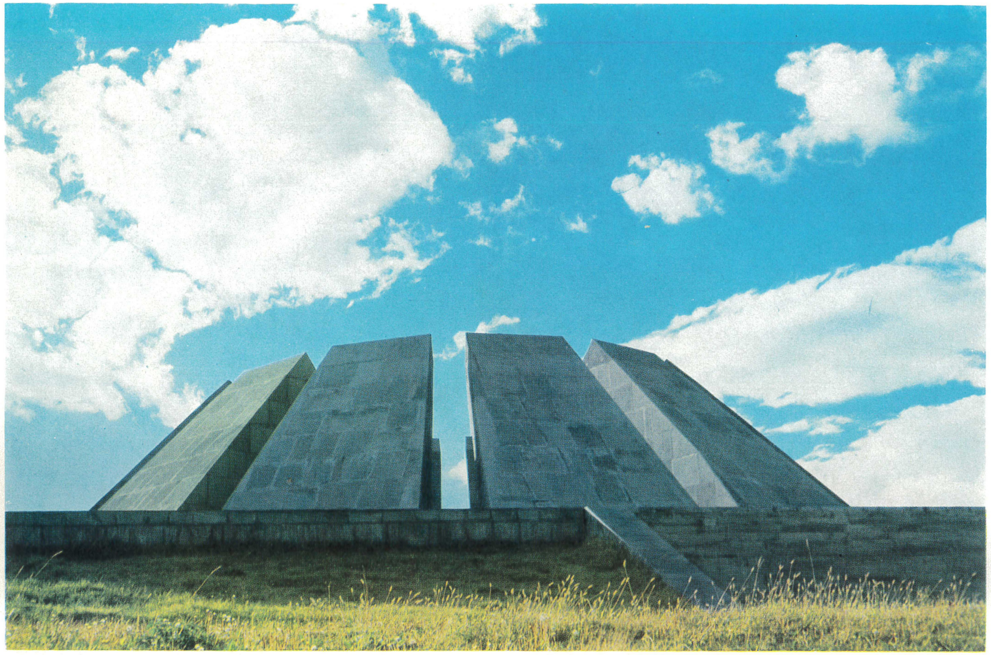
45. THE MONUMENT TO VICTORY



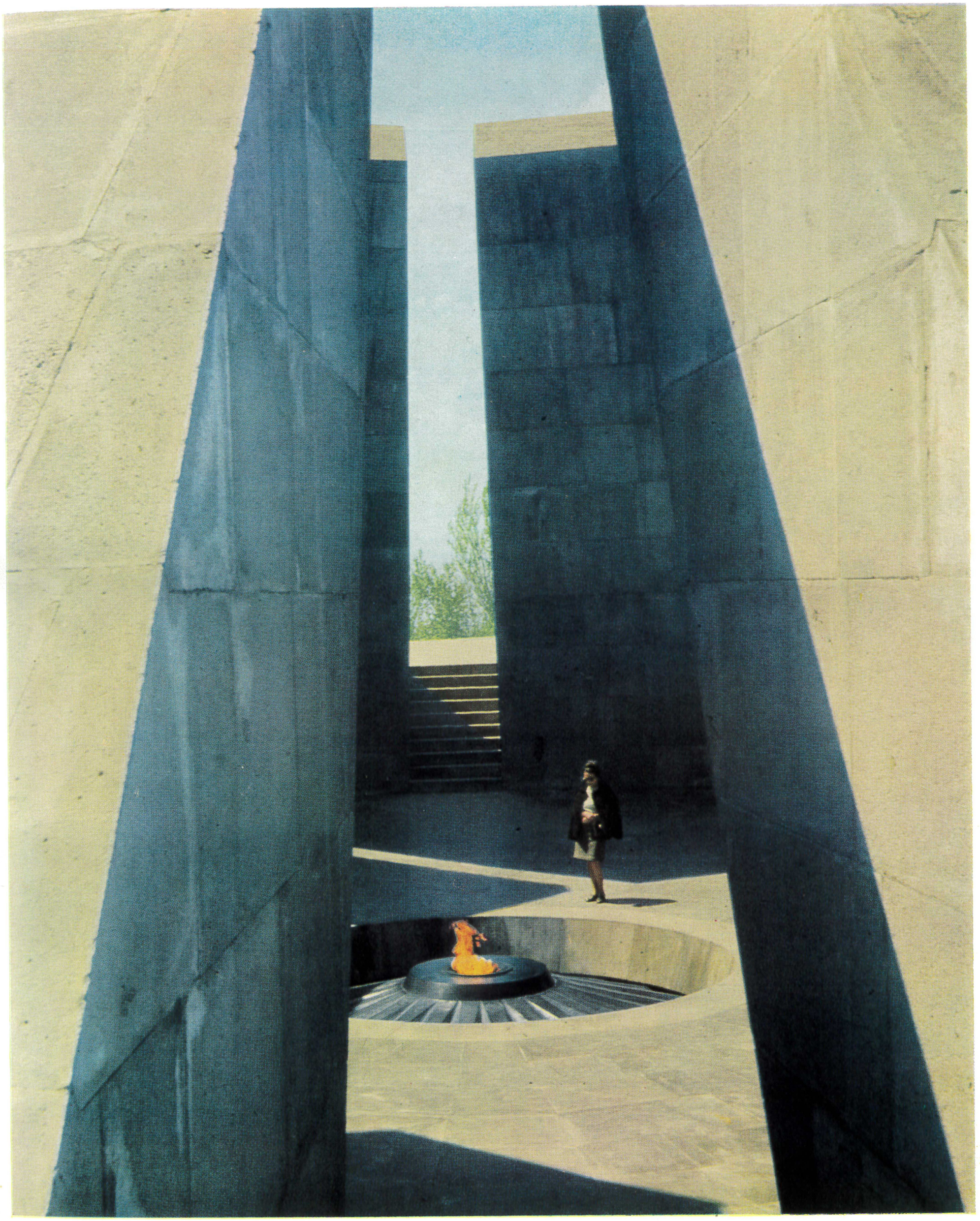
46. GORGE OF THE HRAZDAN RIVER

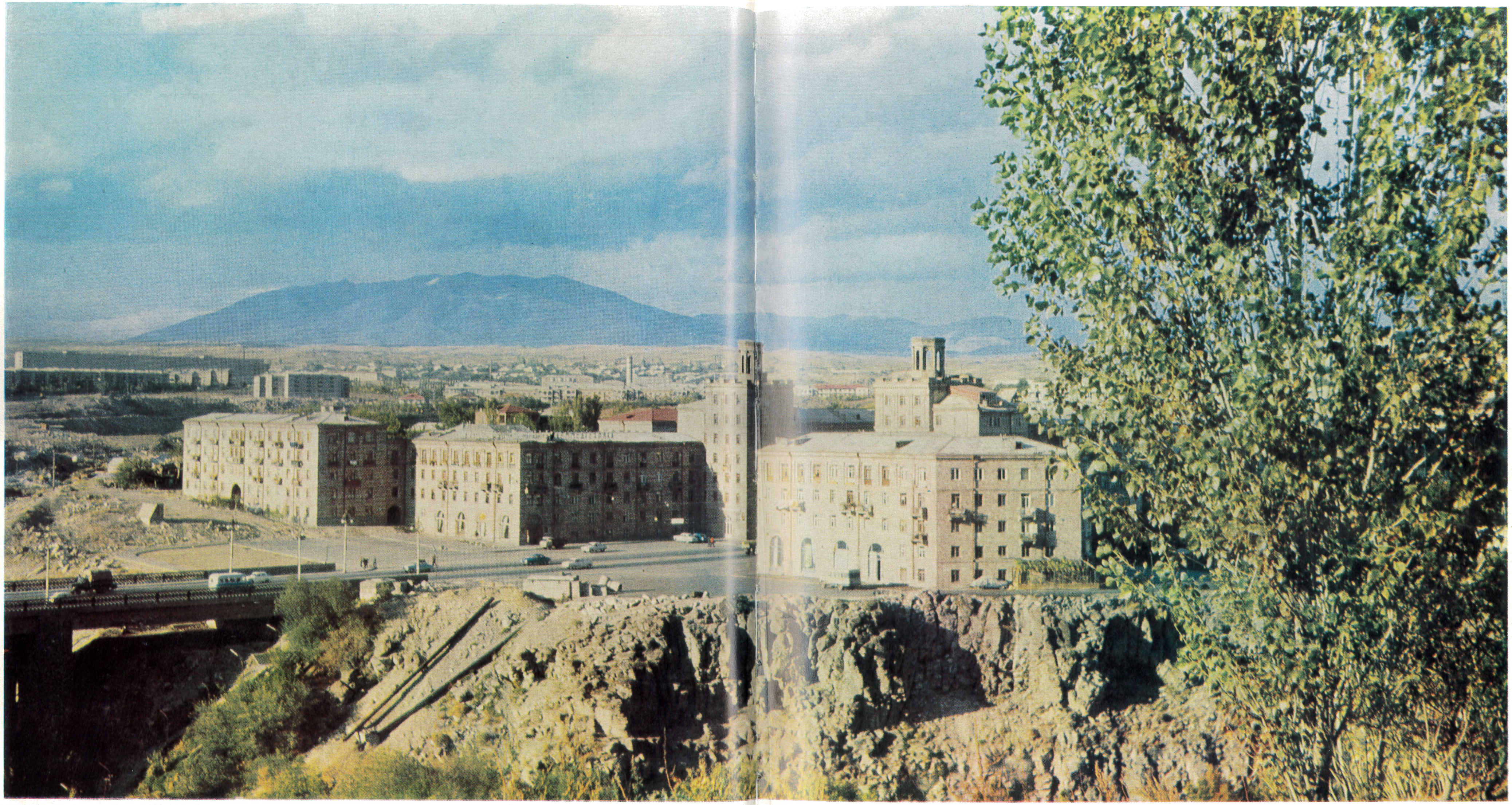


47. MEMORIAL TO THE ARMENIANS, VICTIMS OF THE 1915 MASSACRE. GENERAL VIEW

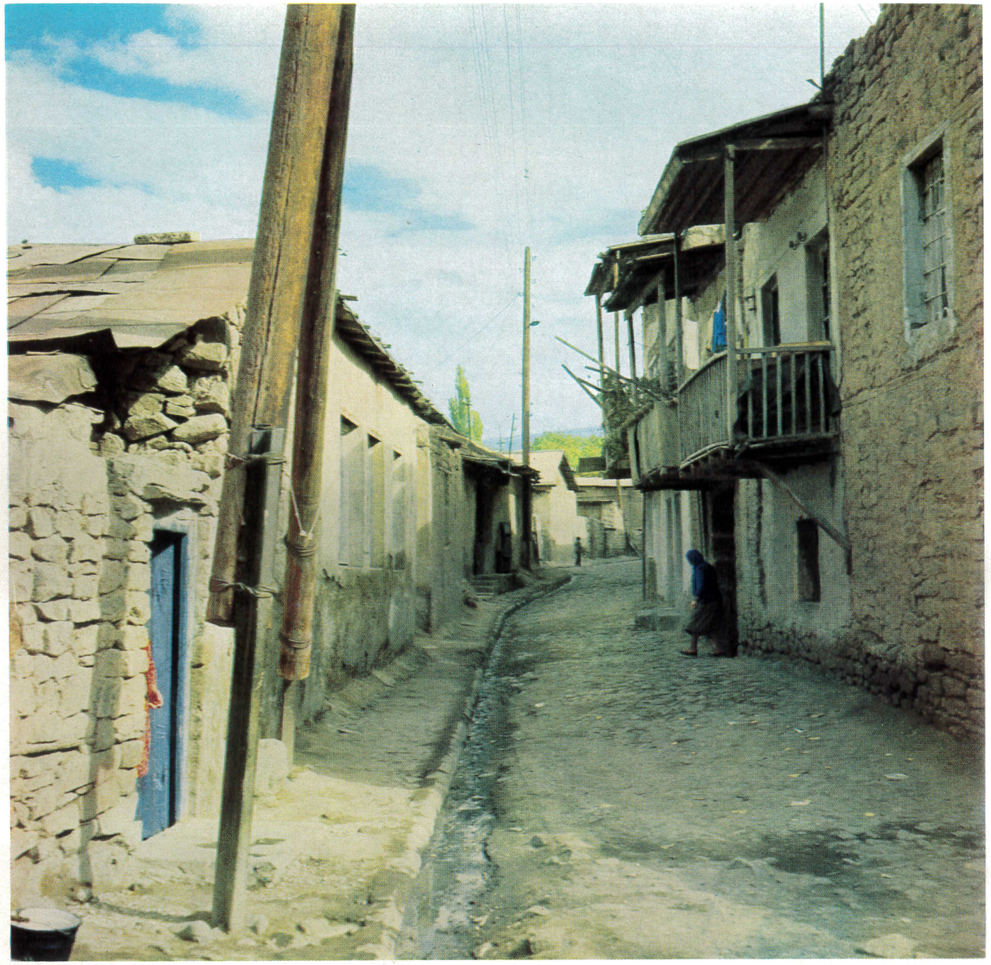


48, 49. MEMORIAL TO THE ARMENIANS, VICTIMS OF THE 1915 MASSACRE

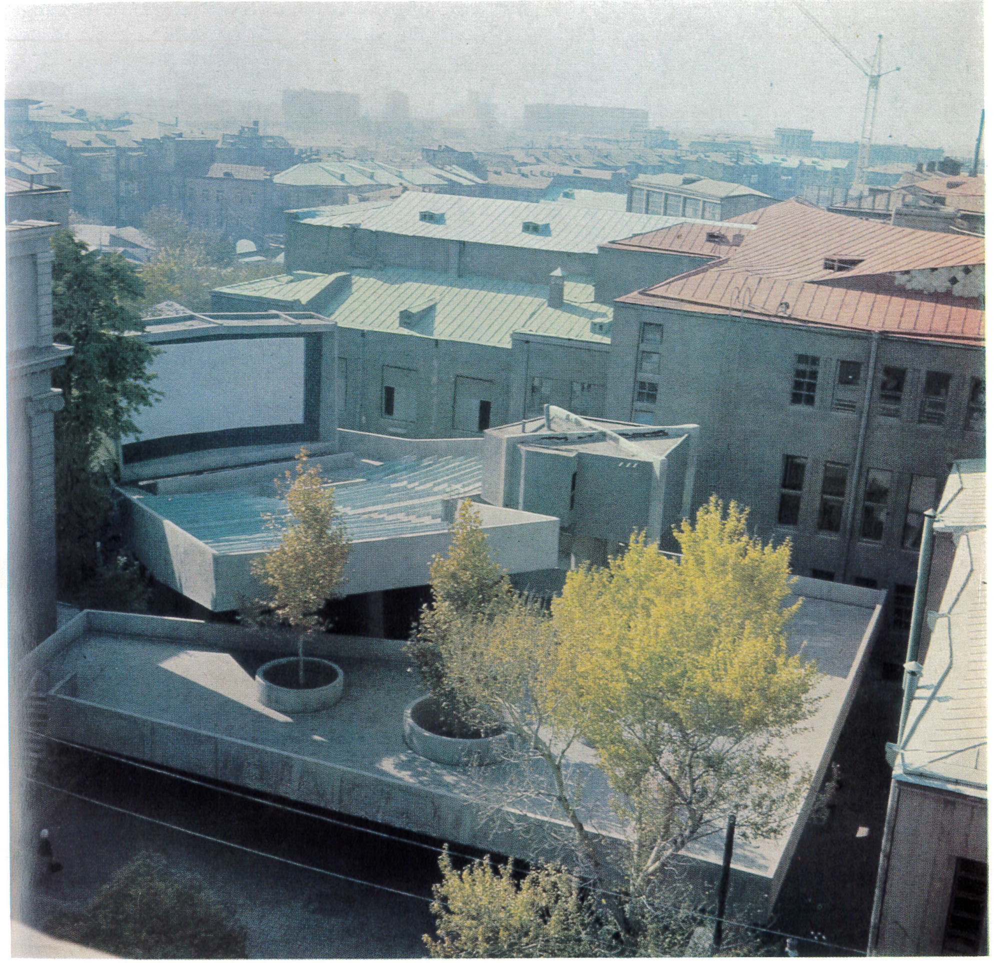




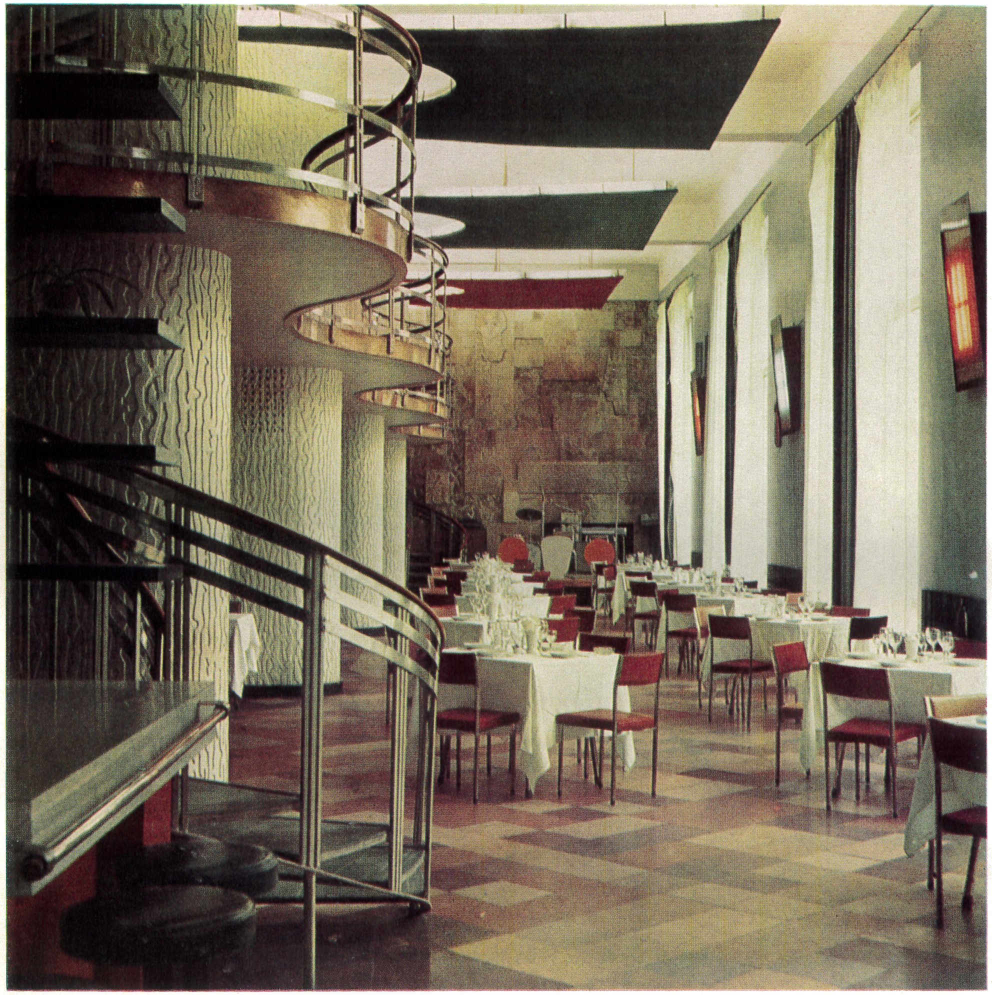
50. A NEW HOUSING DISTRICT



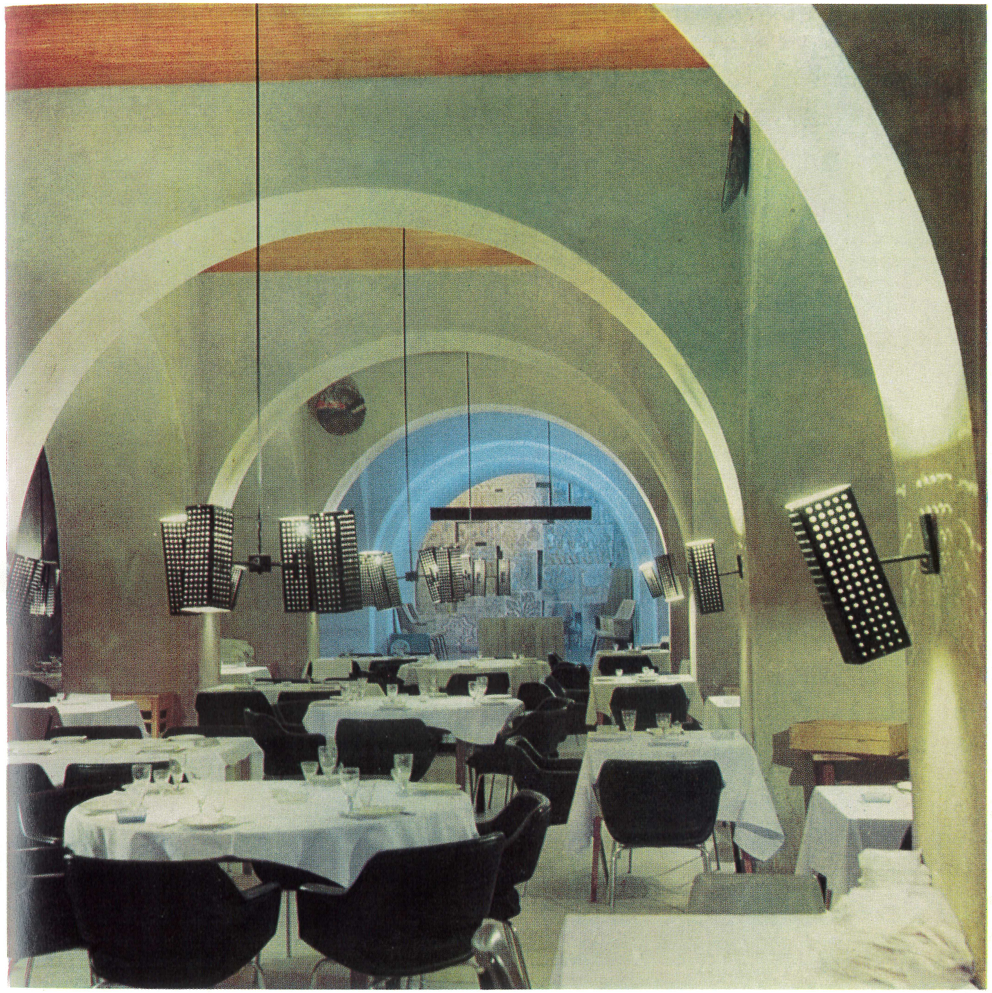
51. A STREET IN THE OLD TOWN



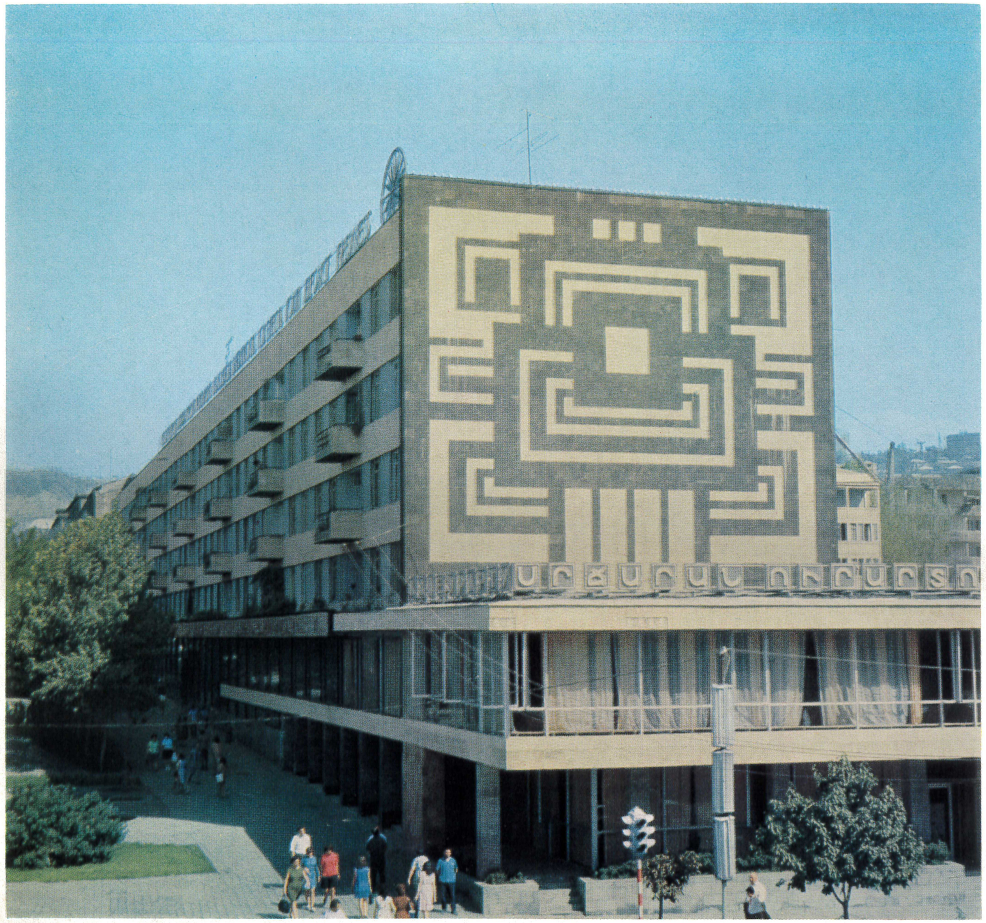
52. THE *MOSCOW* CINEMA OPEN-AIR HALL



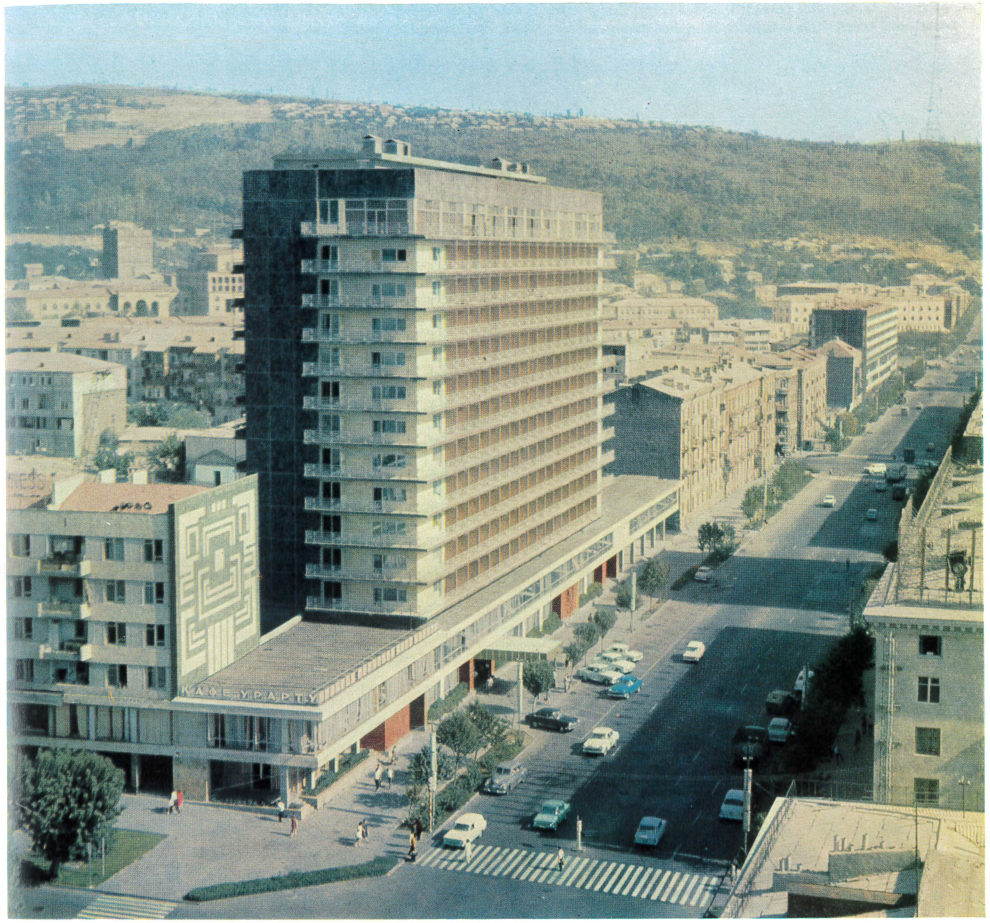
53. INTERIOR OF THE *ARMENIA* CAFÉ



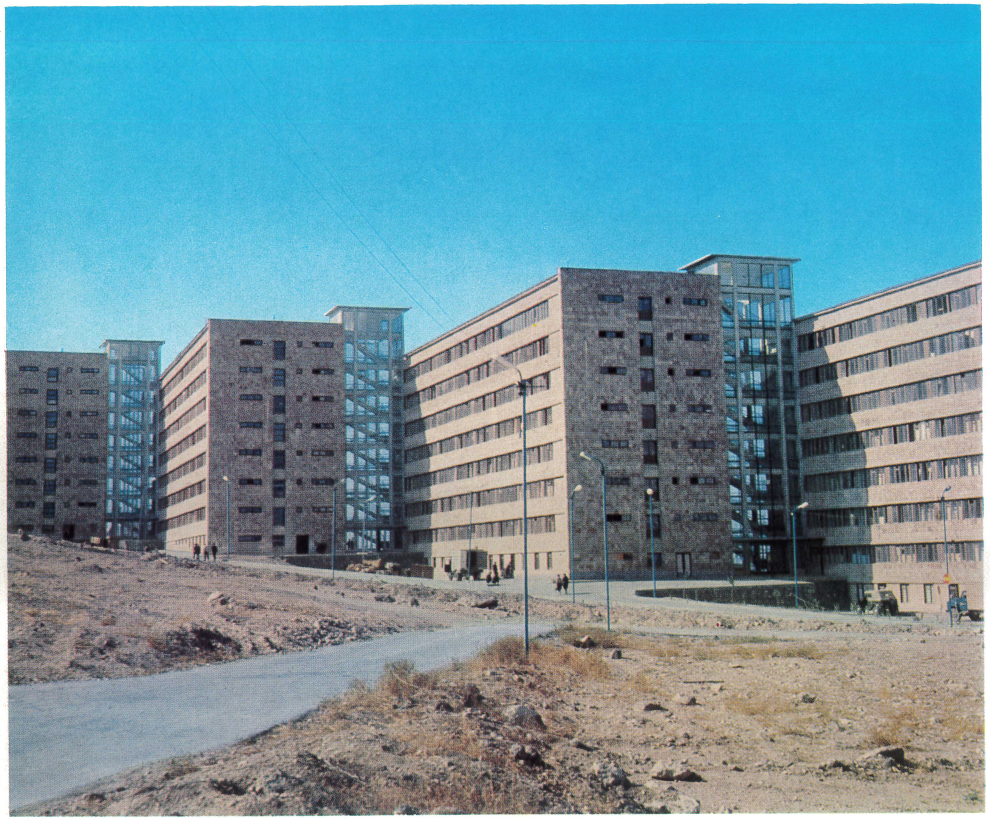
54. INTERIOR OF THE *ARARAT* RESTAURANT



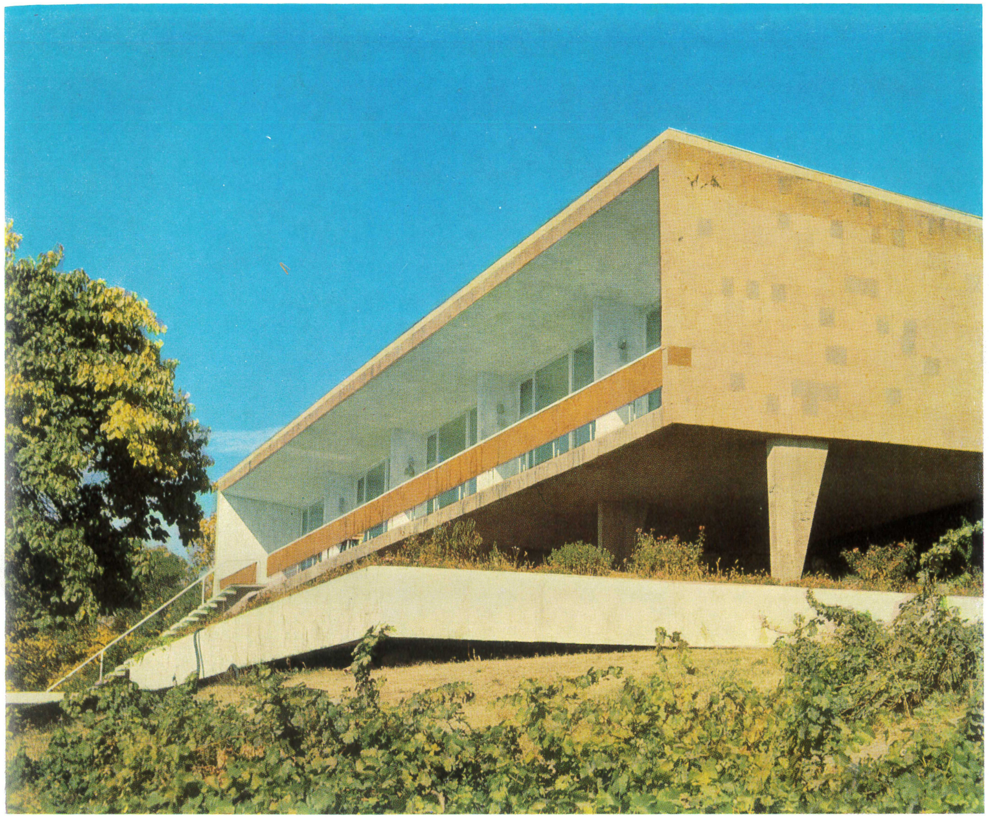
55. ABOVIAN STREET


КАФЕ УРАРТУ

56. THE *ANI* HOTEL



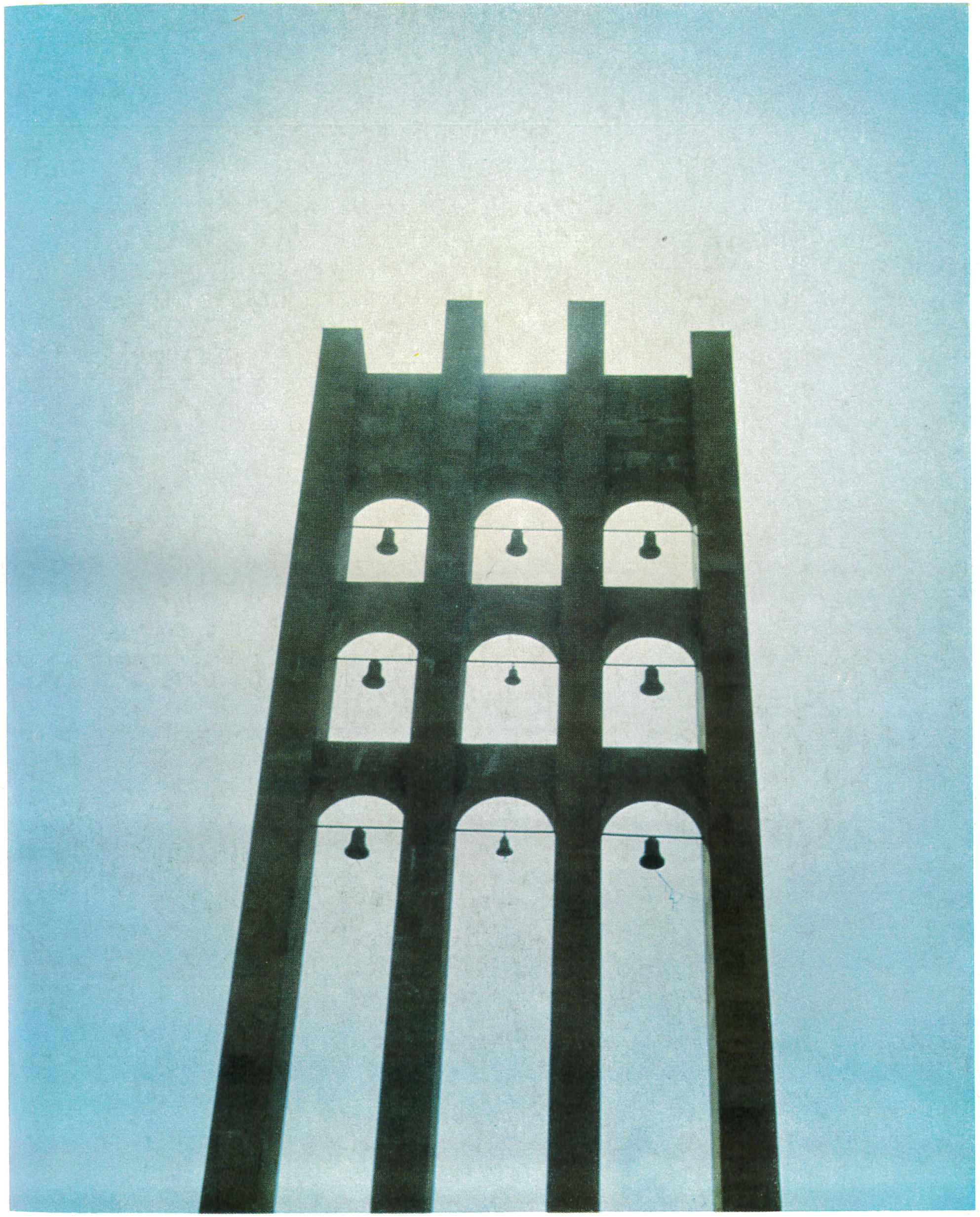
57. STUDENTS' HOSTELS

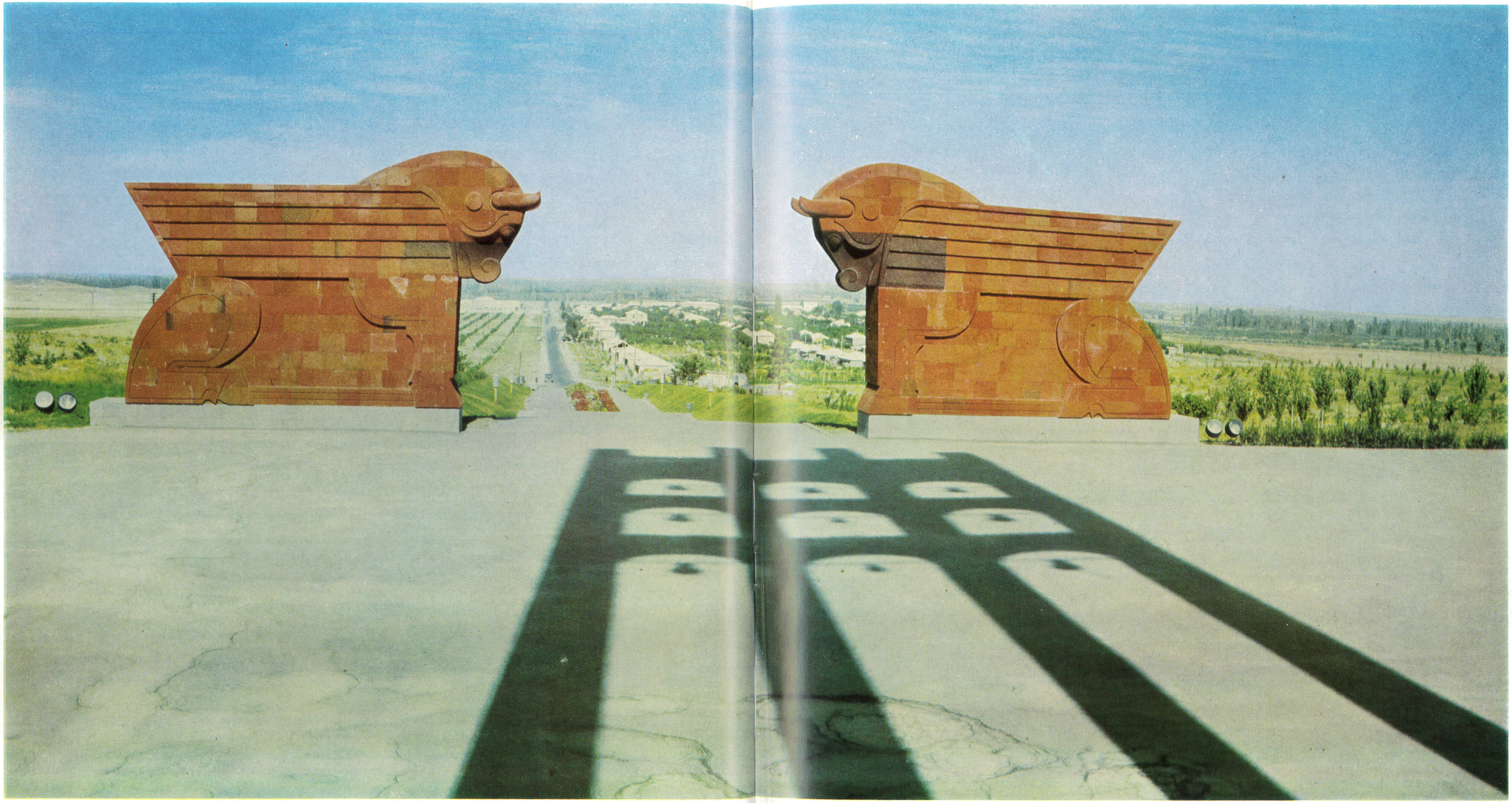


58. HOLIDAY REST-CENTRE IN NORK

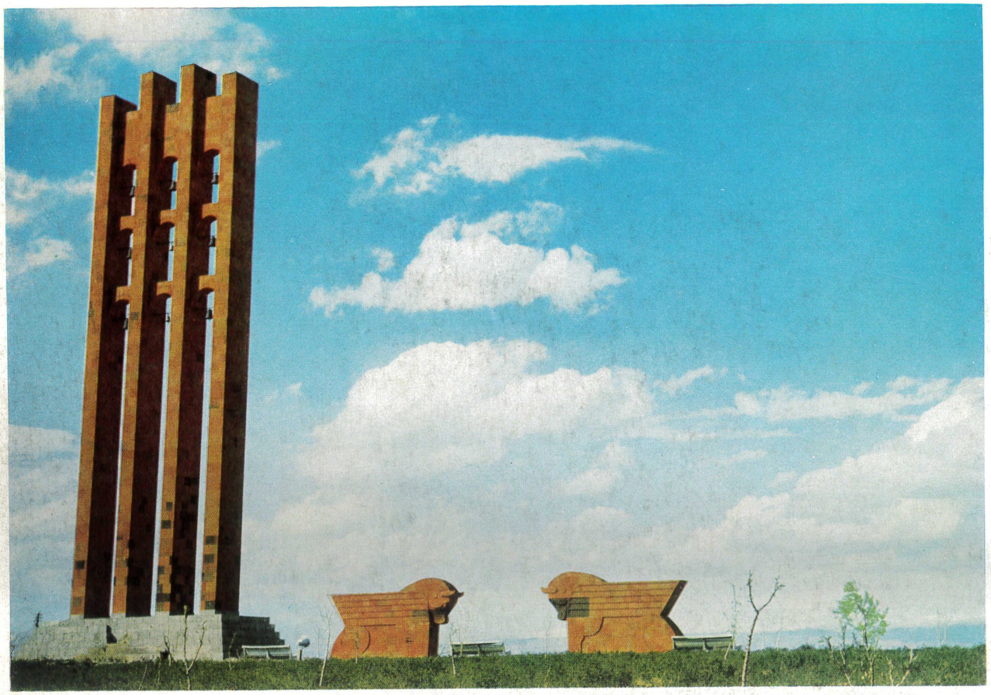
59. SPRING

60. MEMORIAL TO THE BATTLE OF SARDARABAT

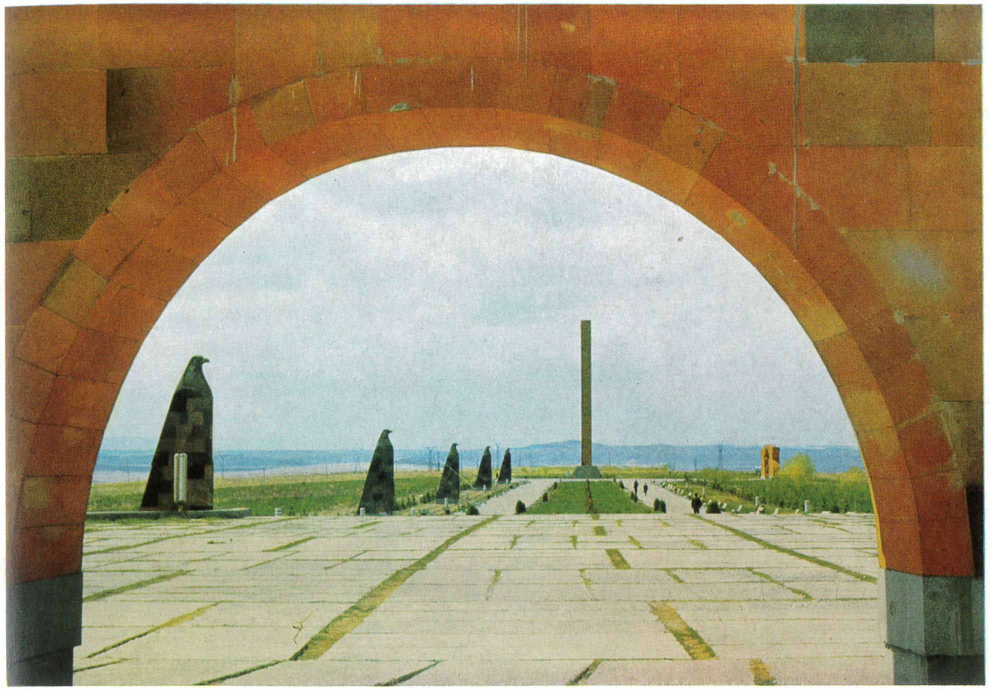




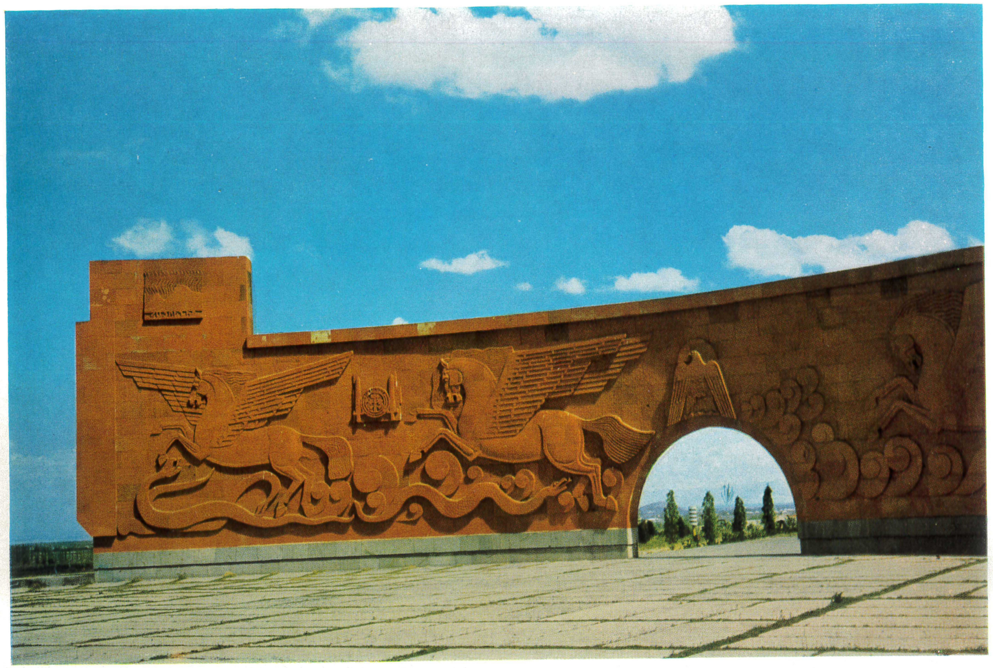
61. MEMORIAL TO THE BATTLE OF SARDARABAT

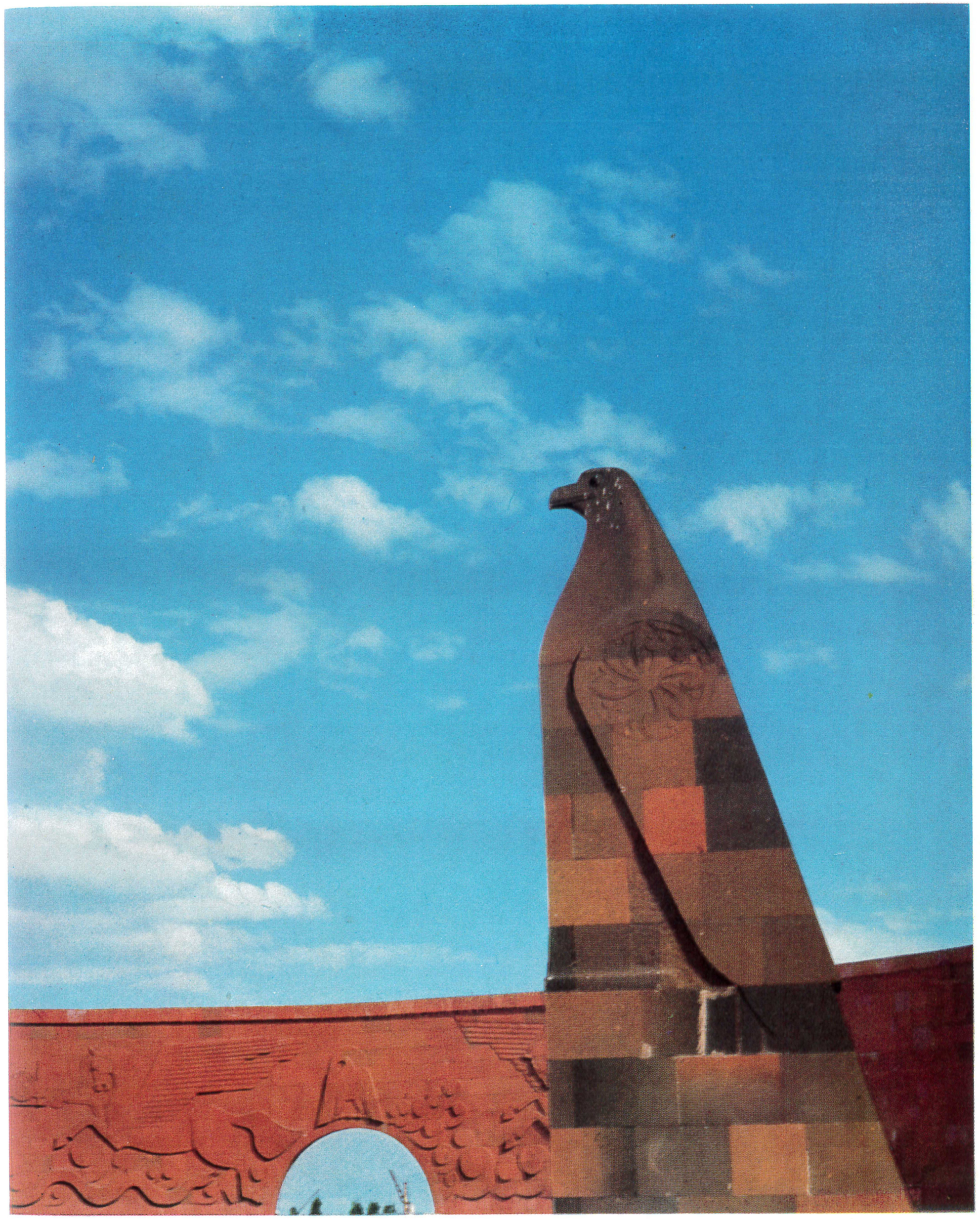


62. MEMORIAL TO THE BATTLE OF SARDARABAT

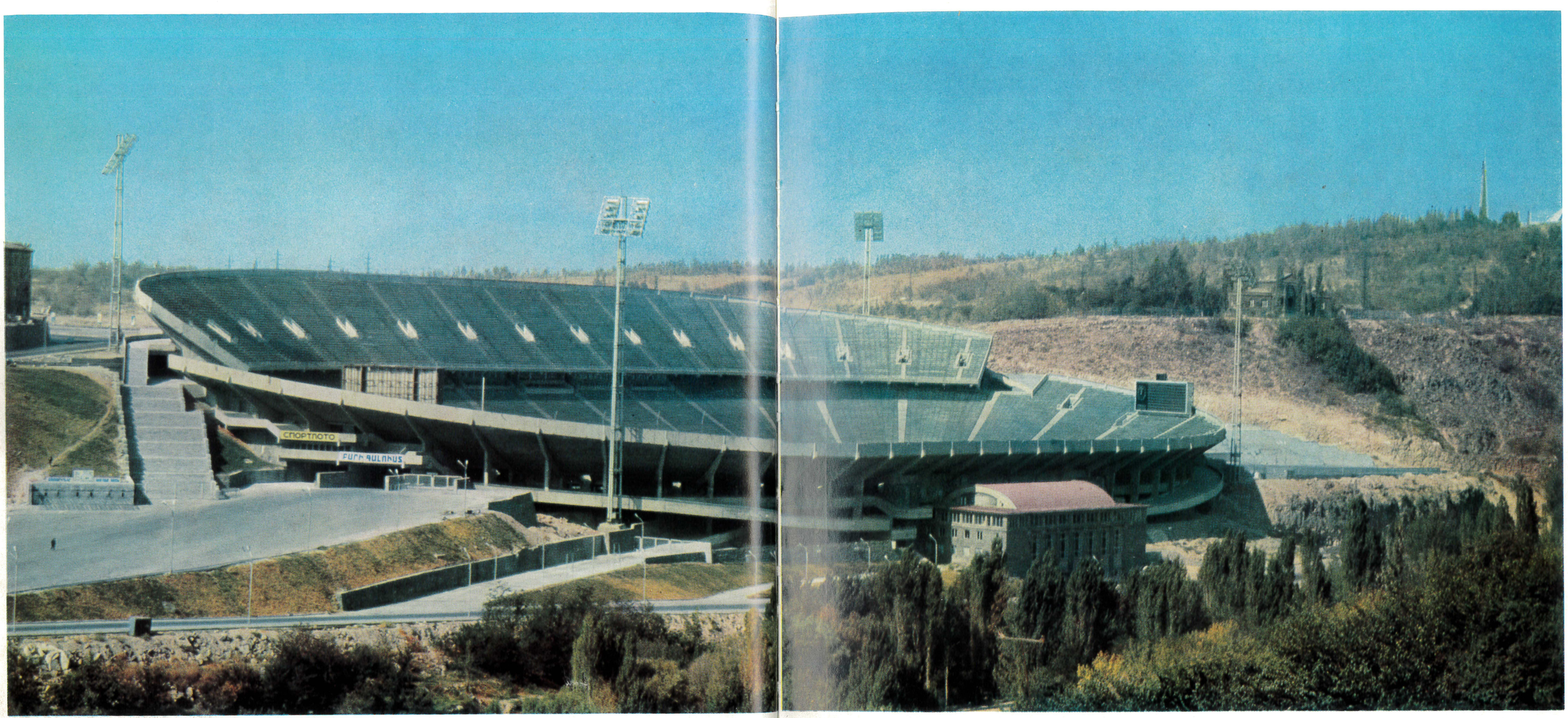


63. MEMORIAL TO THE BATTLE OF SARDARABAT

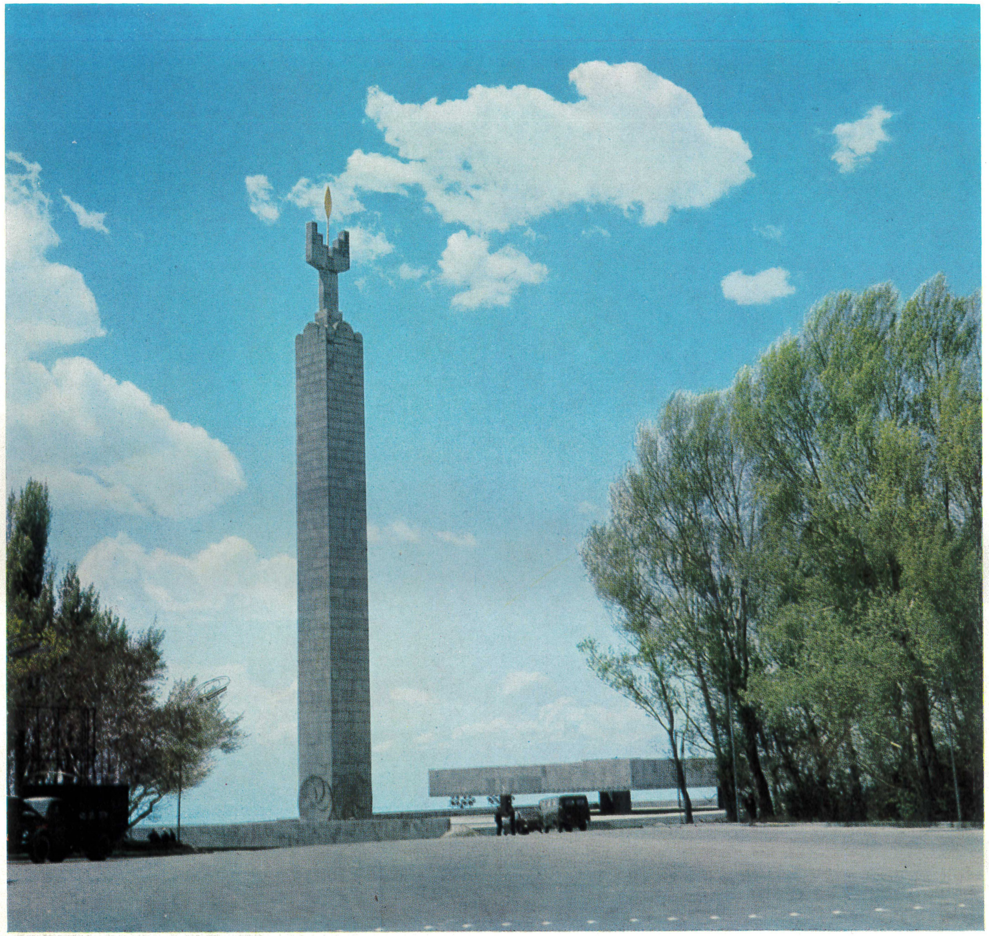




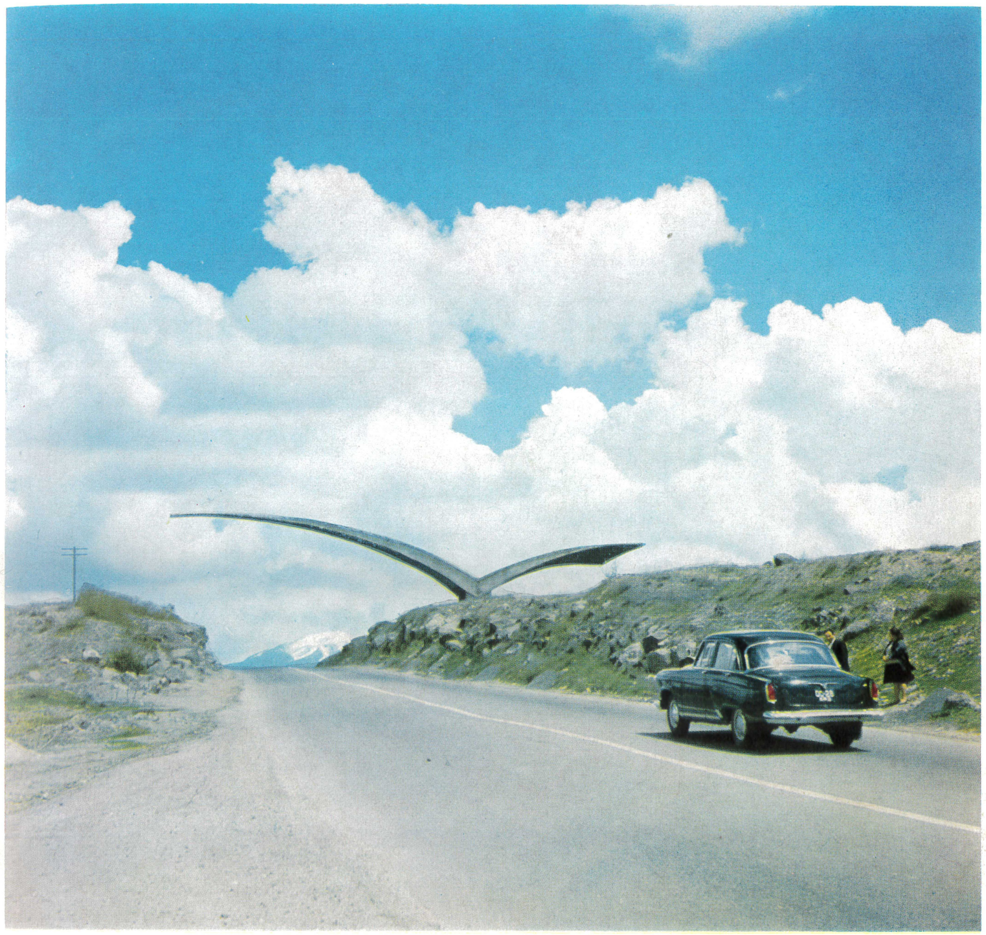
64, 65. MEMORIAL TO THE BATTLE OF SARDARABAT



66. THE *HRAZDAN* STADIUM

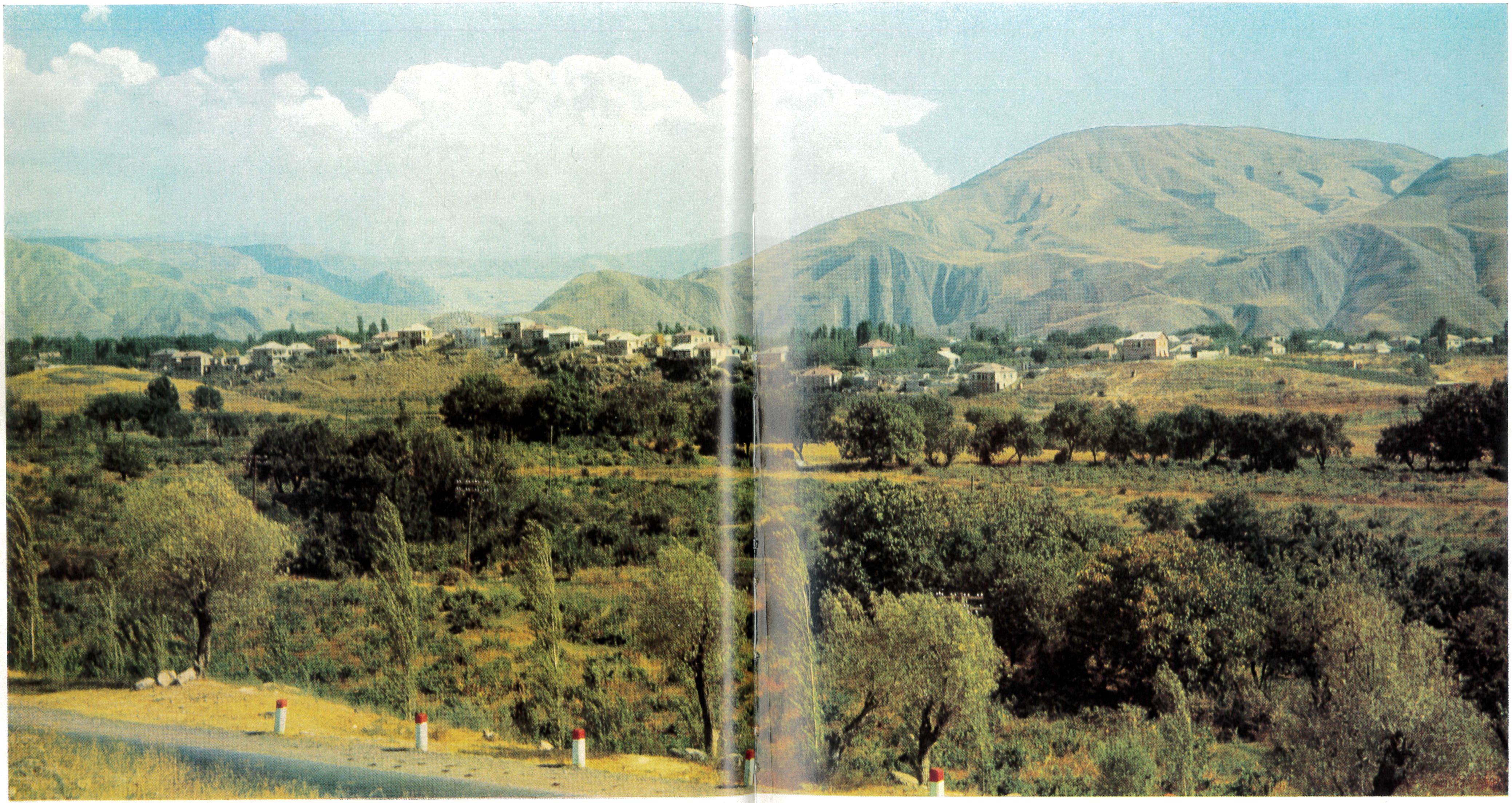


67. MONUMENT IN COMMEMORATION OF THE 50TH ANNIVERSARY OF THE OCTOBER REVOLUTION



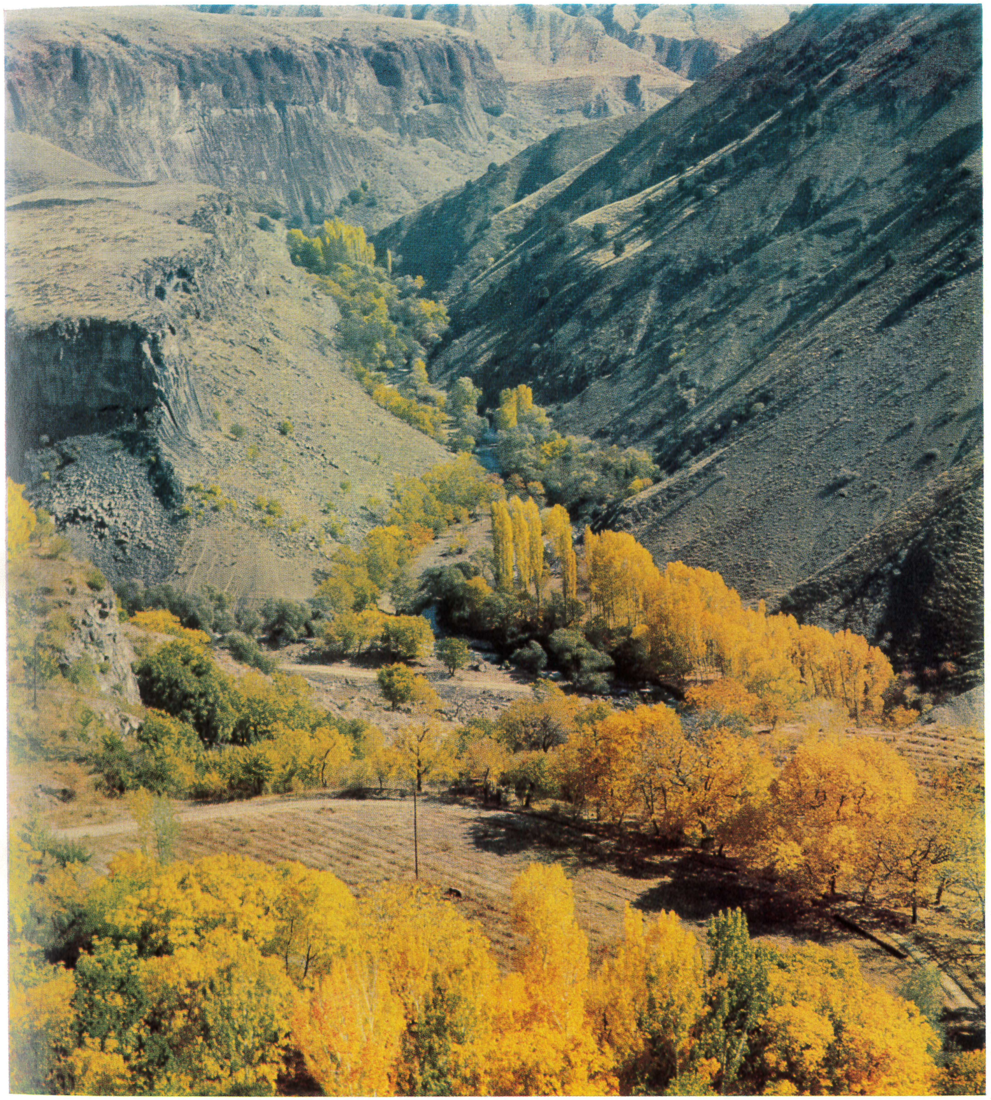
68. SEA-GULL. DECORATIVE SCULPTURE ON THE SEVAN HIGHWAY

THE ENVIRONS OF YEREVAN

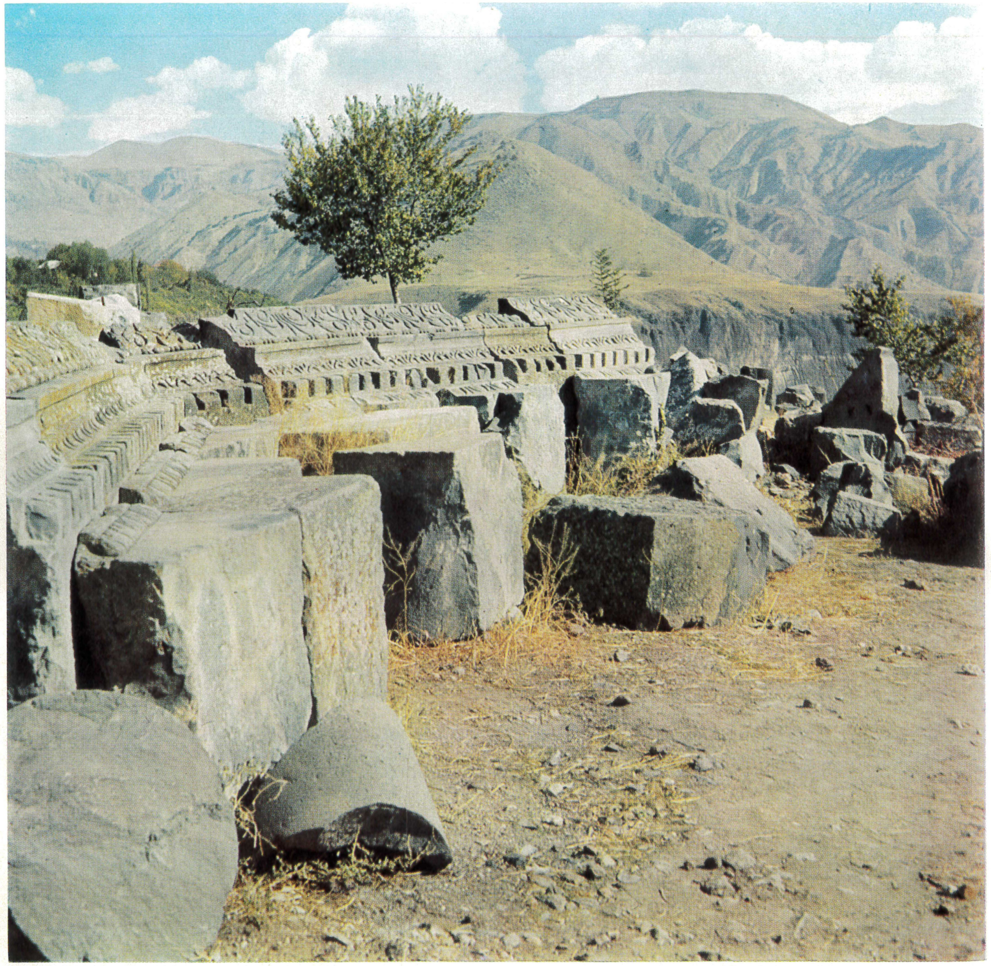


69. VIEW IN THE VICINITY OF YEREVAN

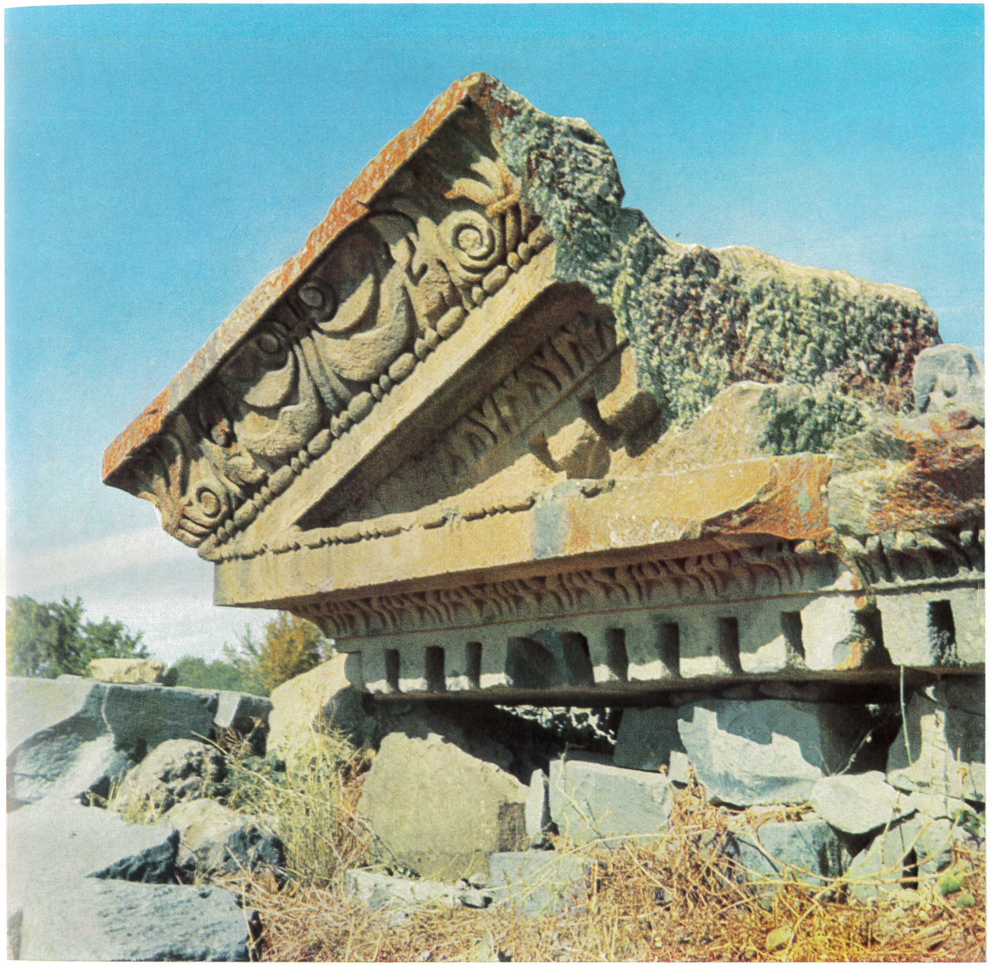
GARNI



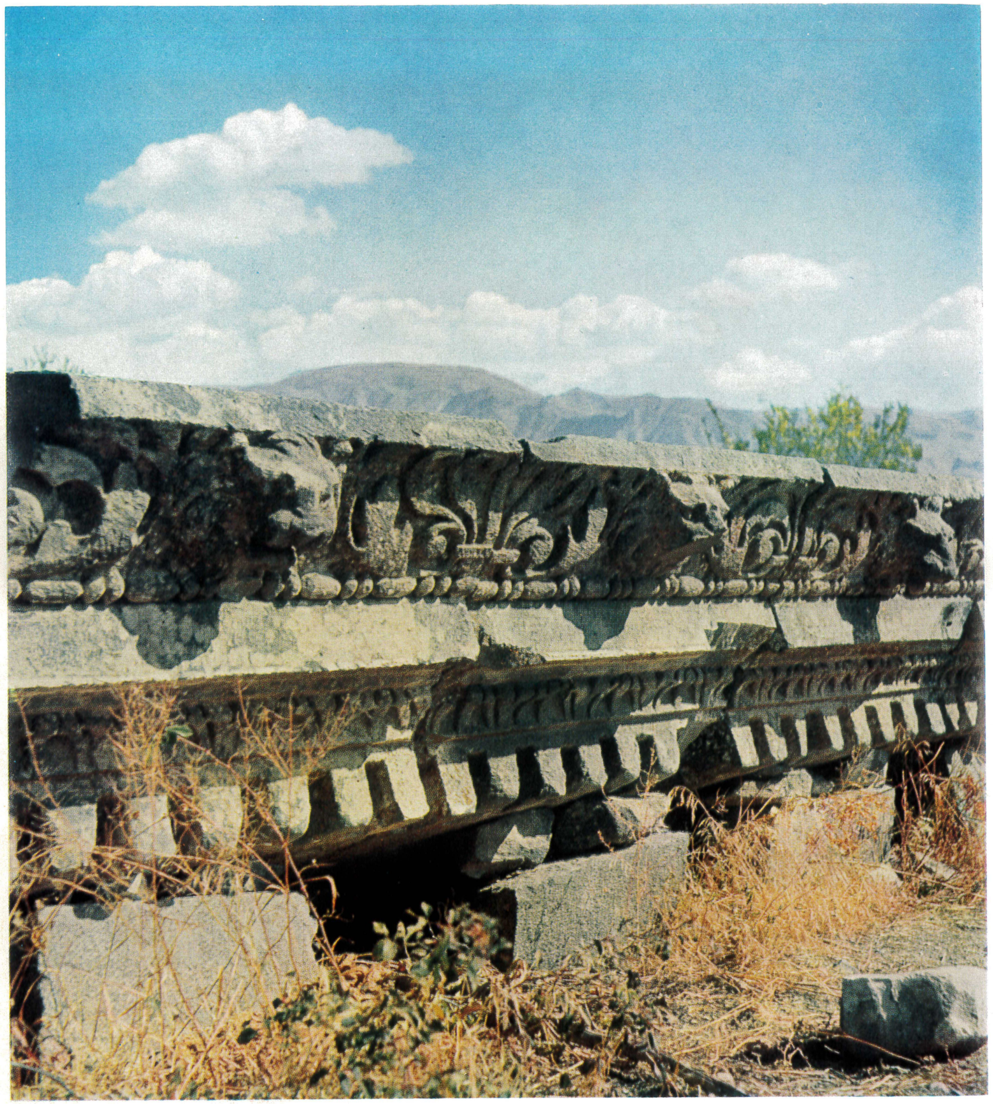
70. GORGE OF THE GARNI



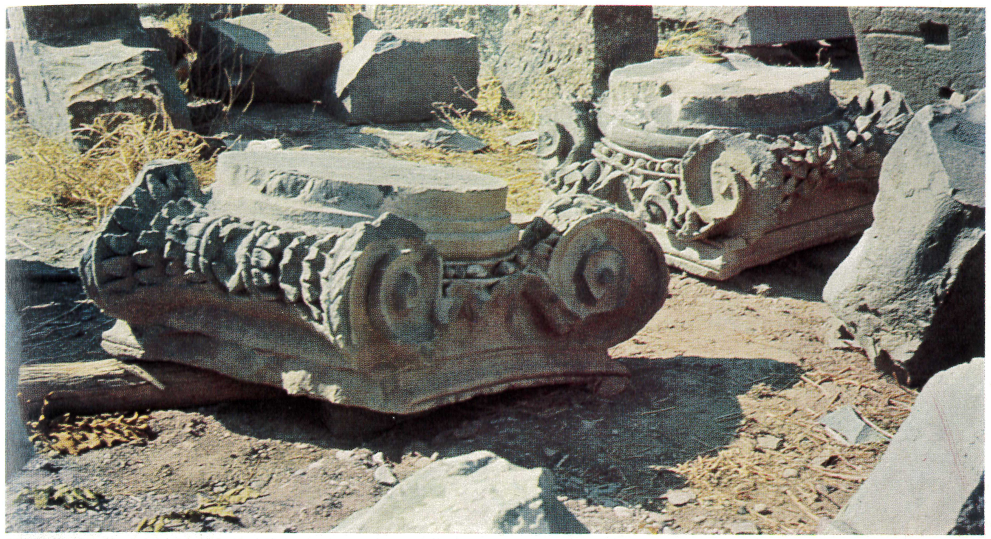
71. REMAINS OF A PAGAN TEMPLE

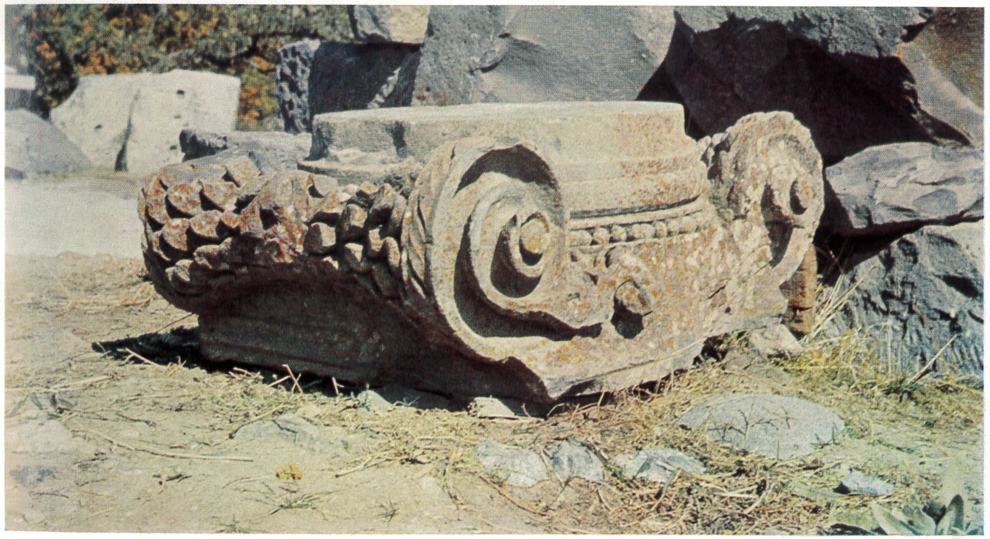


72. REMAINS OF A PAGAN TEMPLE



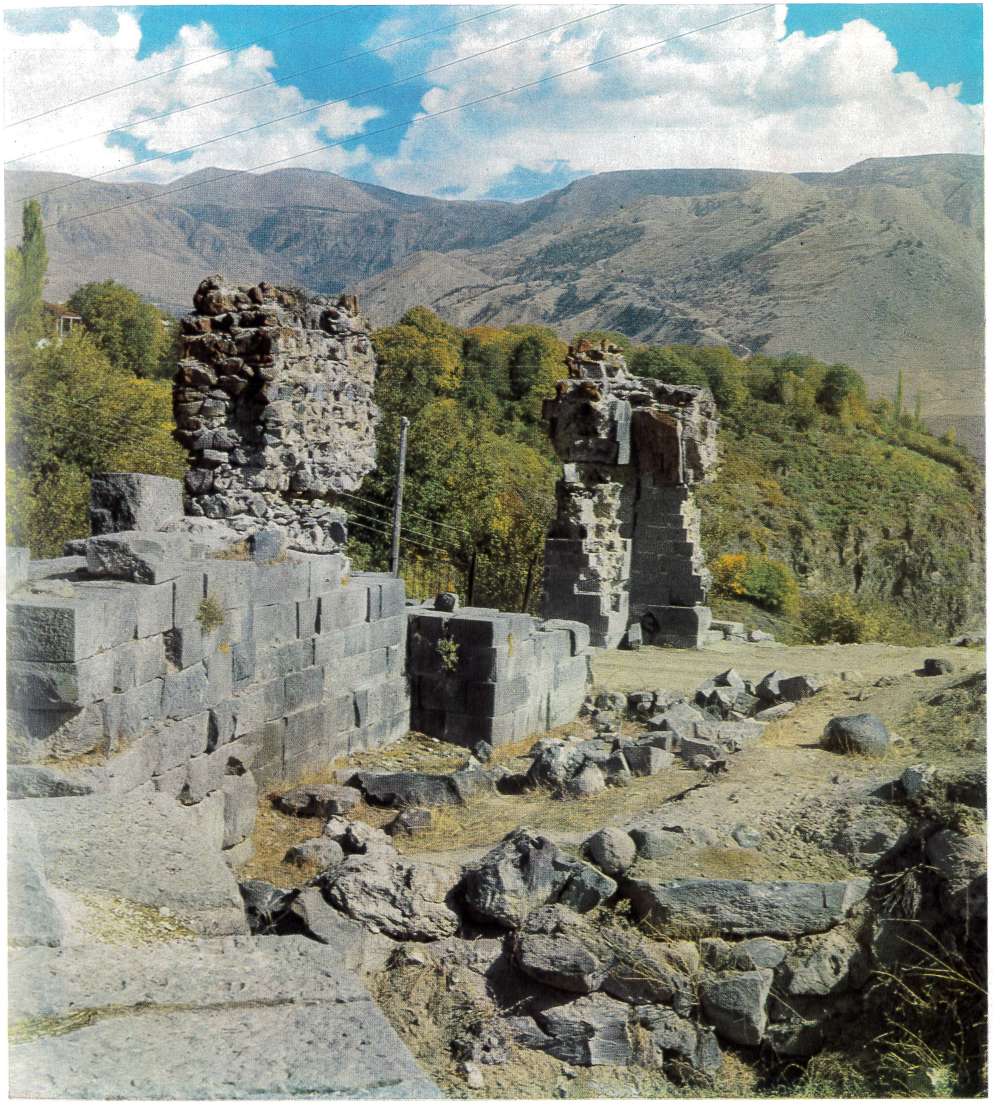
73. REMAINS OF A PAGAN TEMPLE





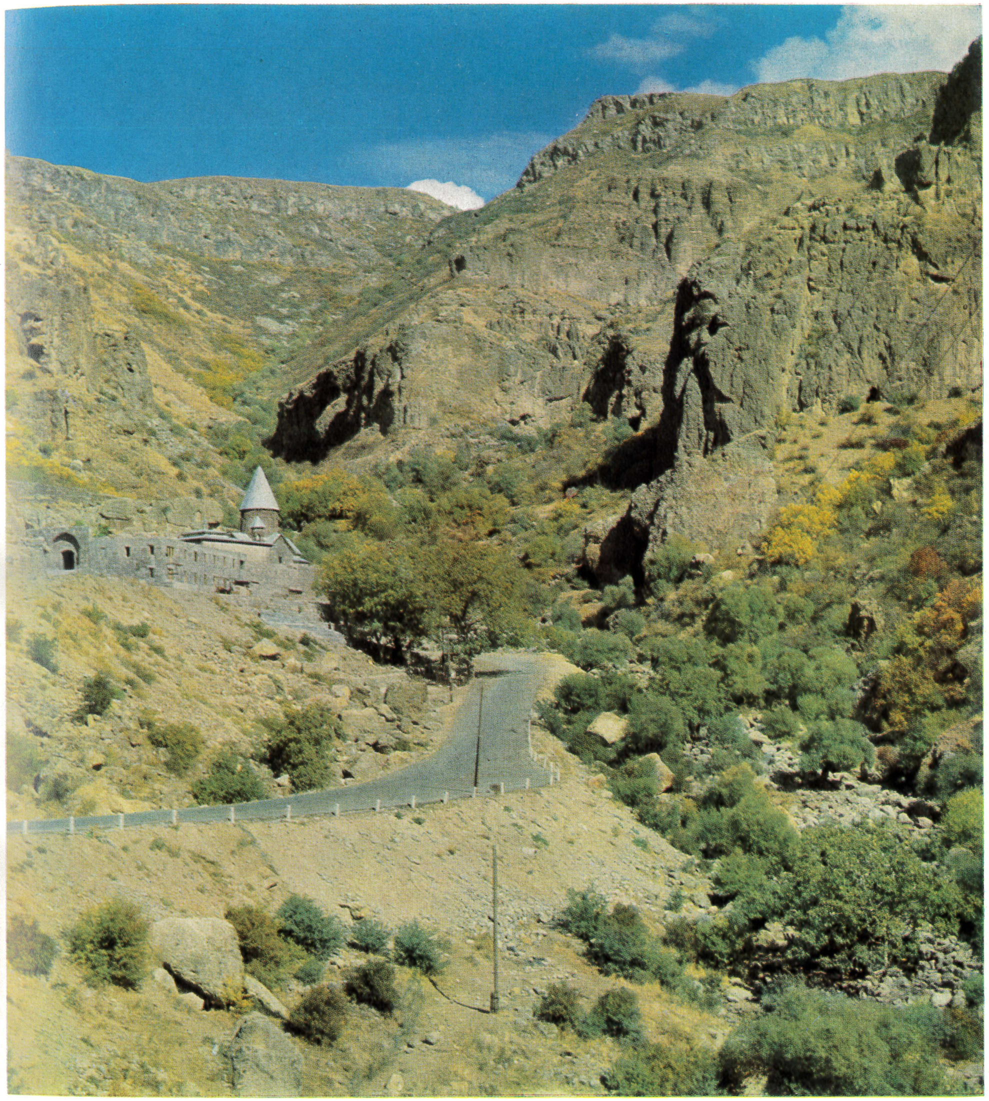
74, 75. REMAINS OF A PAGAN TEMPLE

76, 77. REMAINS OF A PAGAN TEMPLE

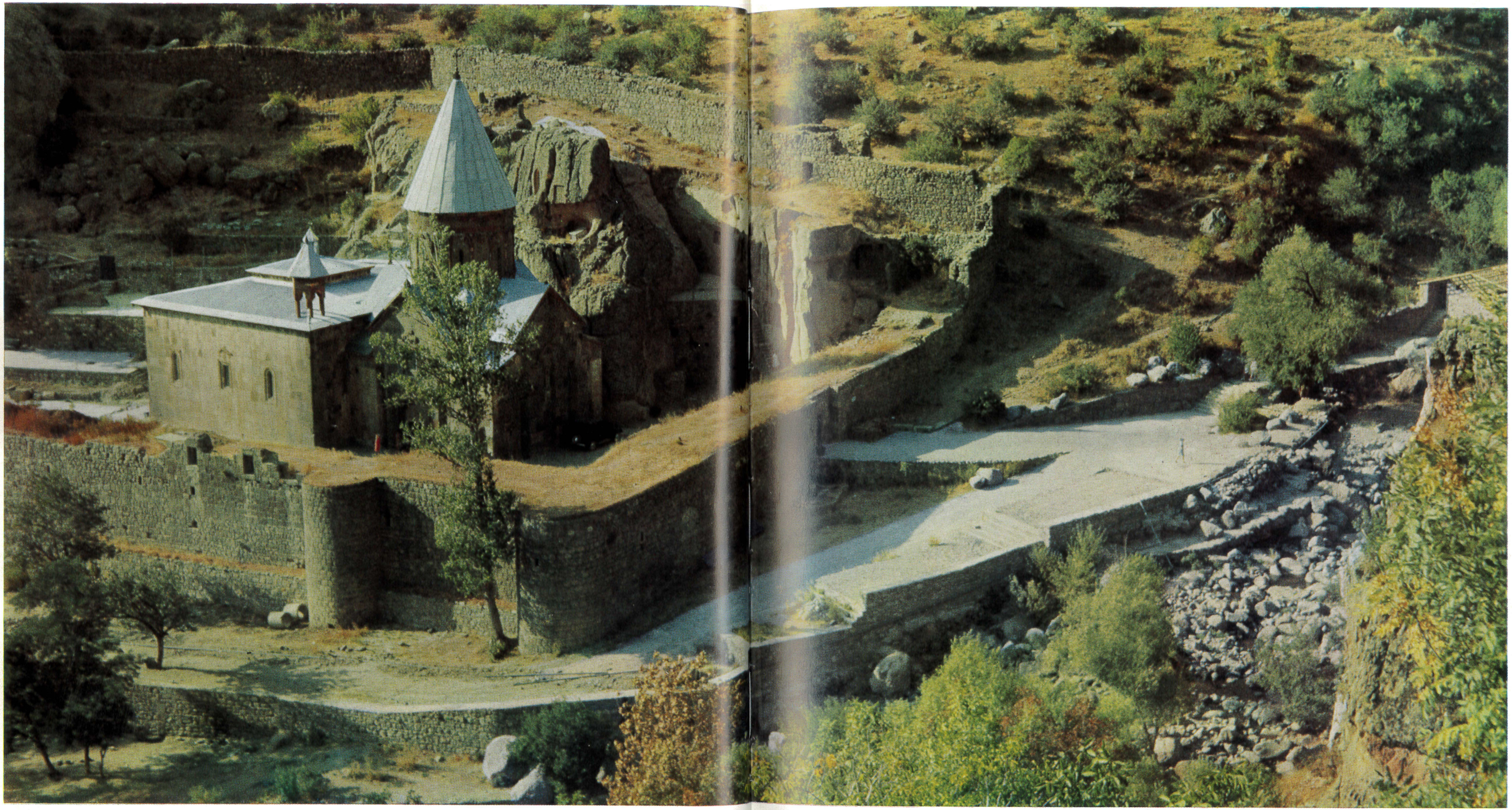


78. REMAINS OF THE FORTRESS WALL

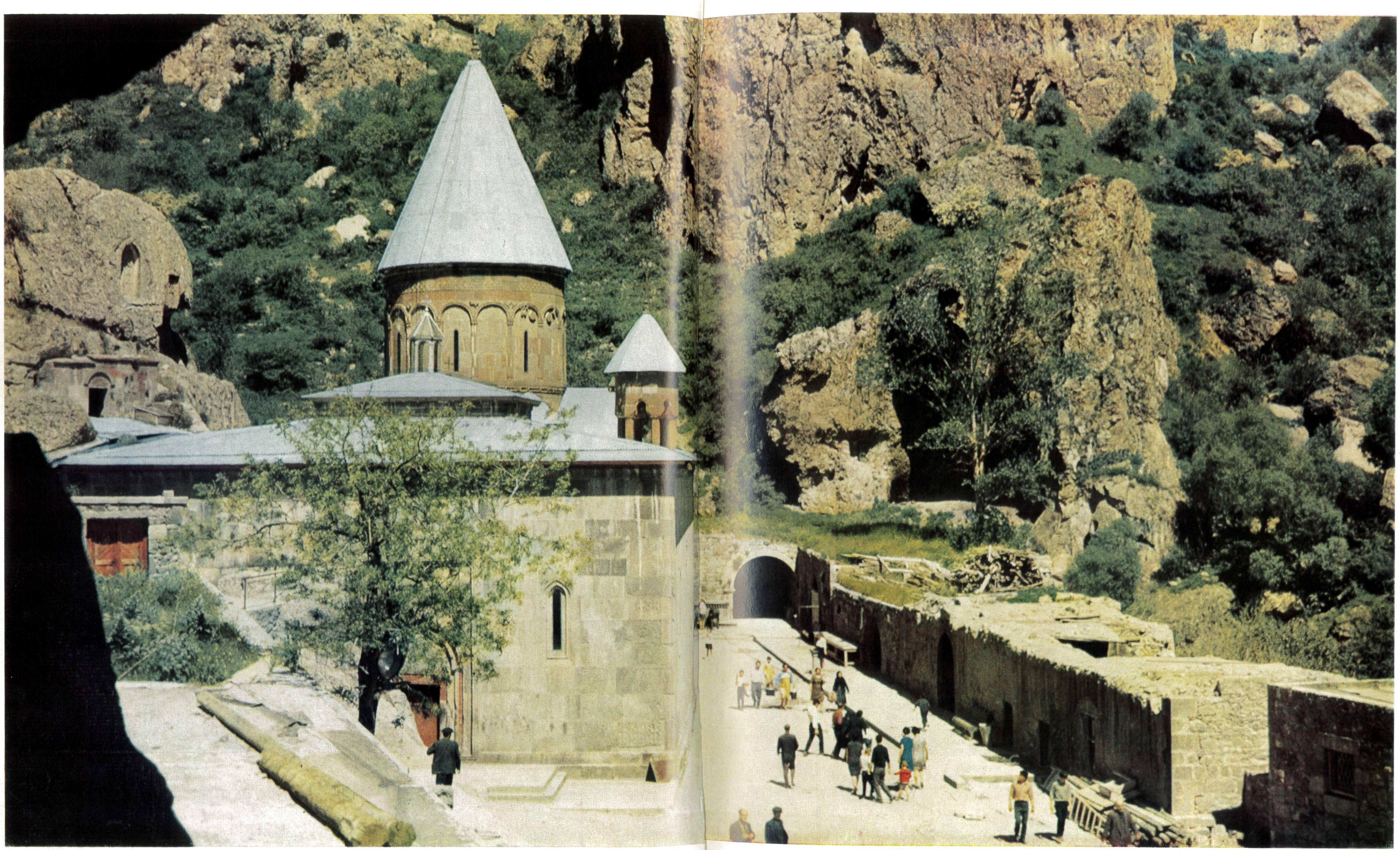
GEGHARD

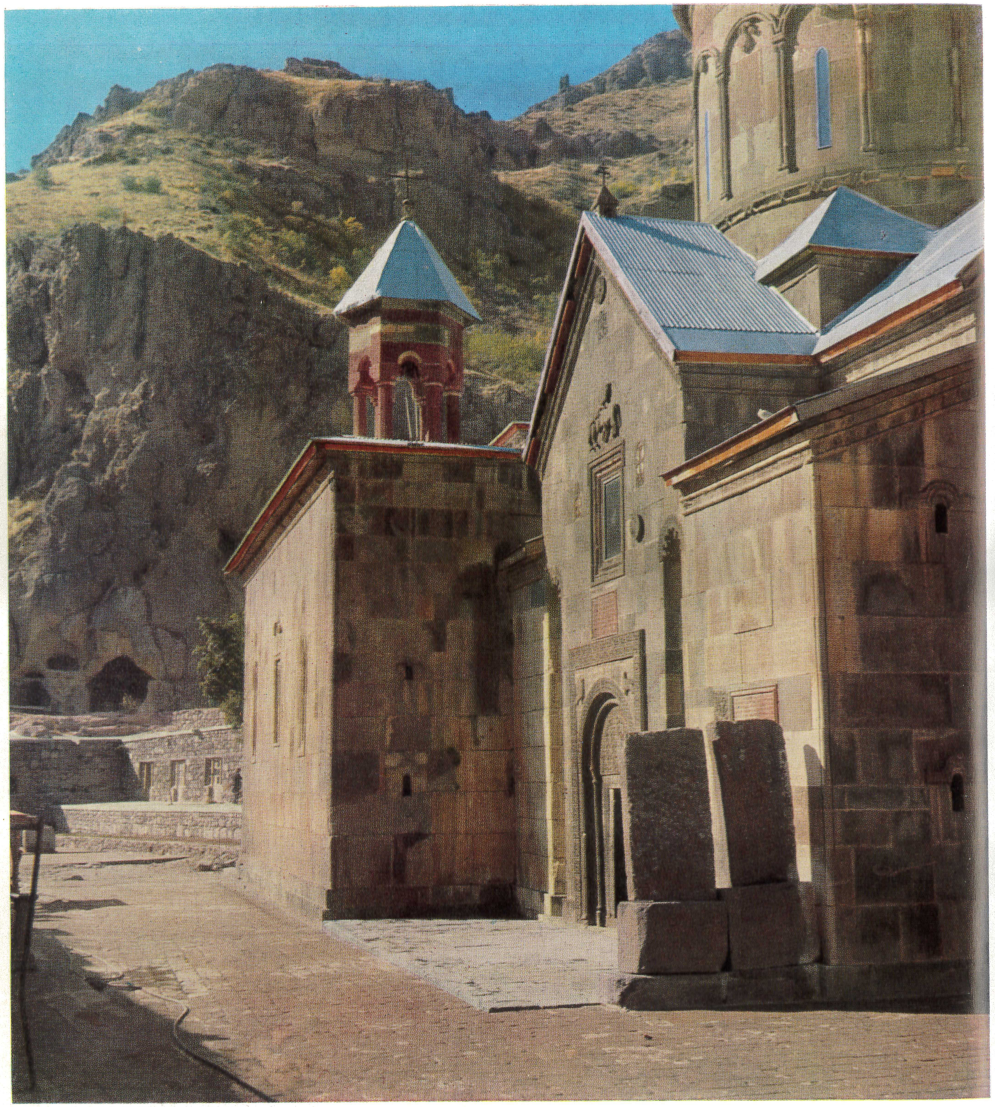


79. THE GEGHARD GORGE

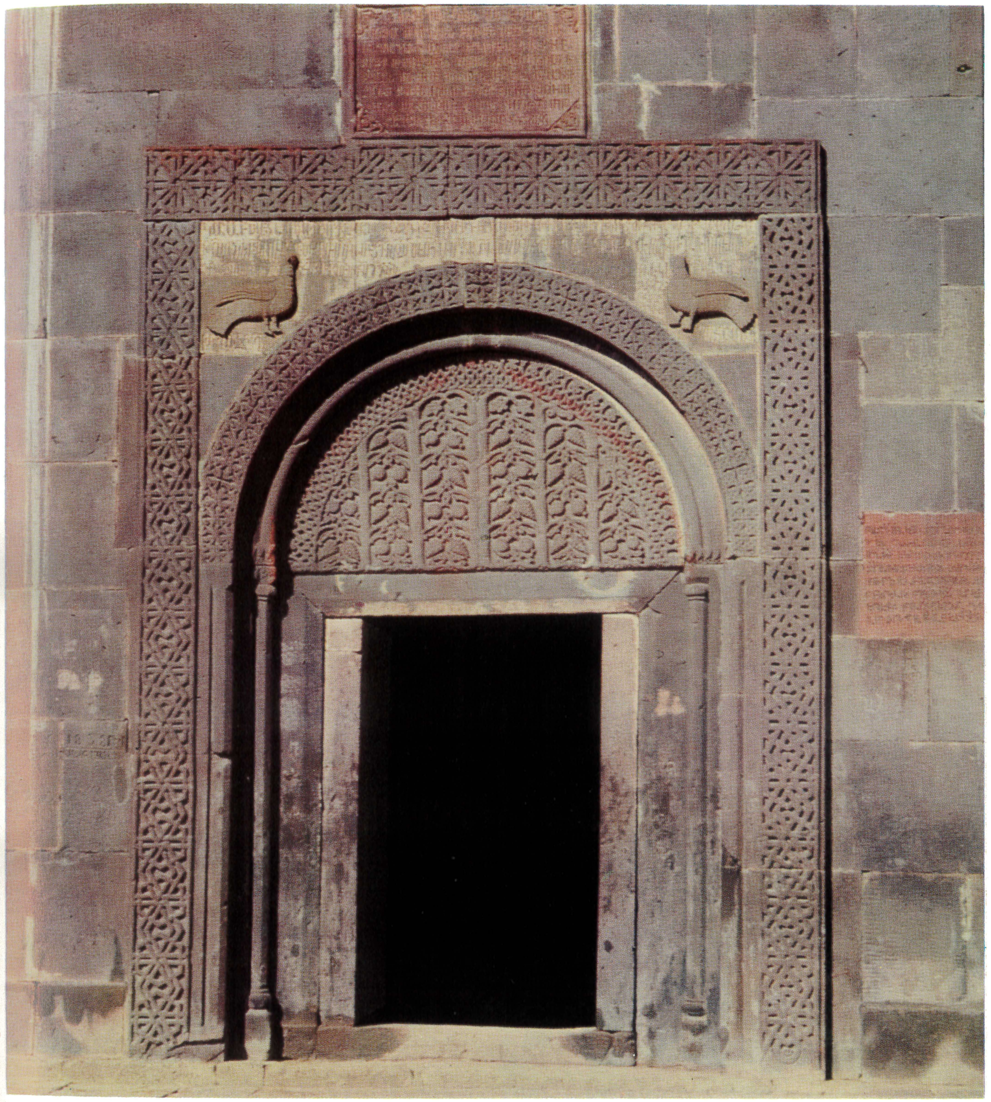


80. AYRIVANK MONASTERY. GENERAL VIEW
81. CHURCH OF THE AYRIVANK MONASTERY

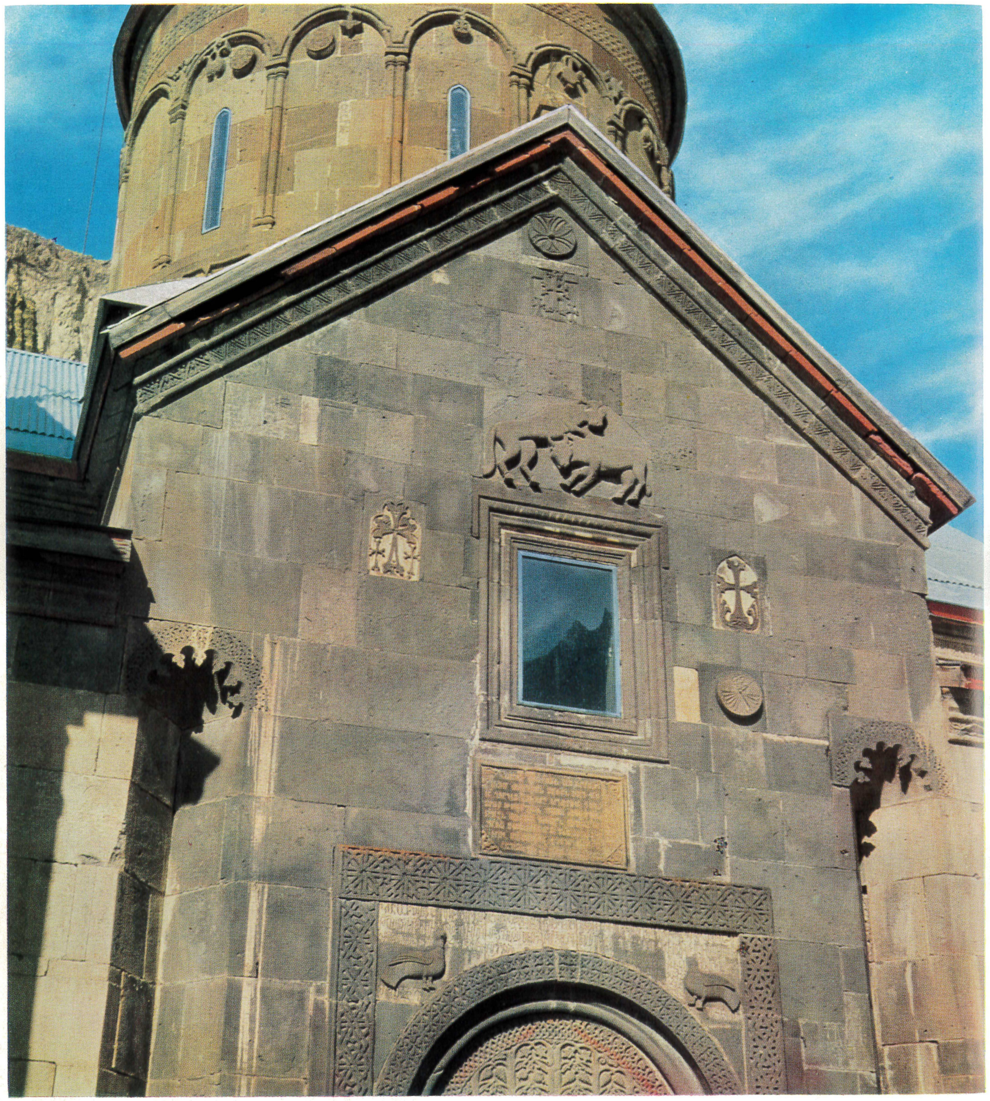




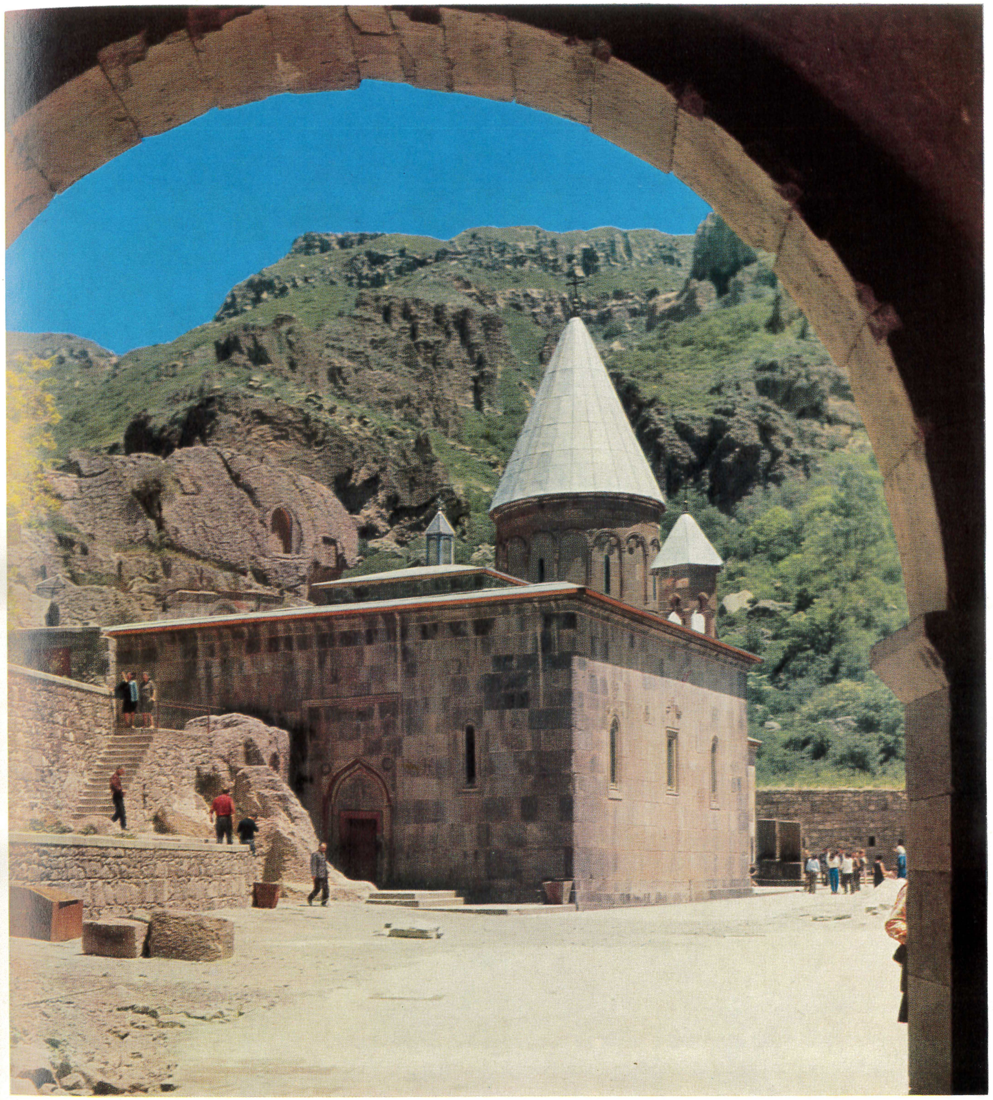
82. AYRIVANK MONASTERY. SOUTH FAÇADE OF THE CHURCH



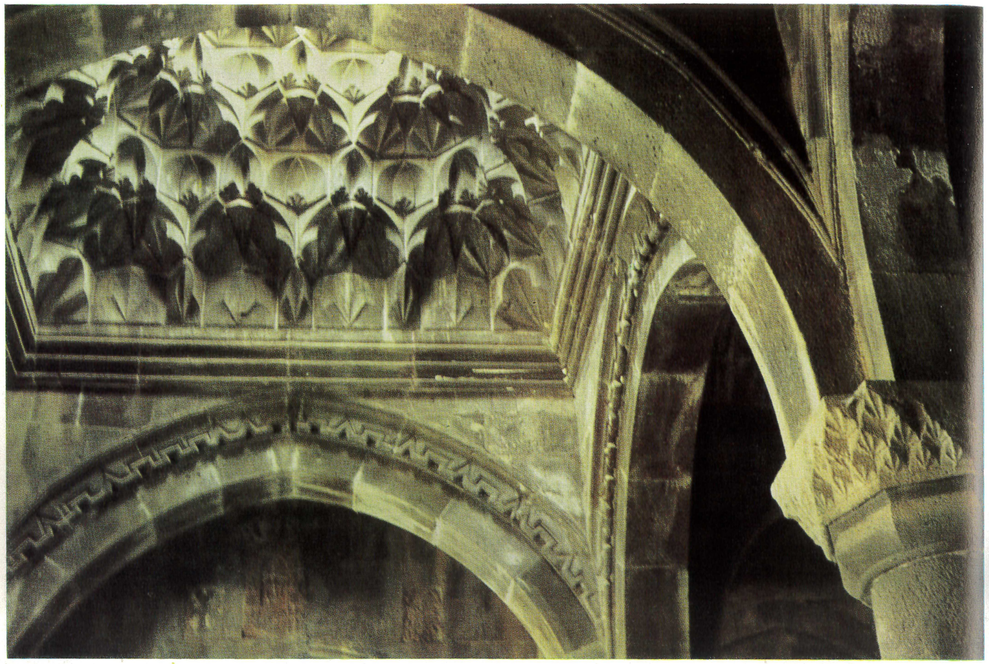
83. AYRIVANK MONASTERY. SOUTH ENTRANCE TO THE CHURCH

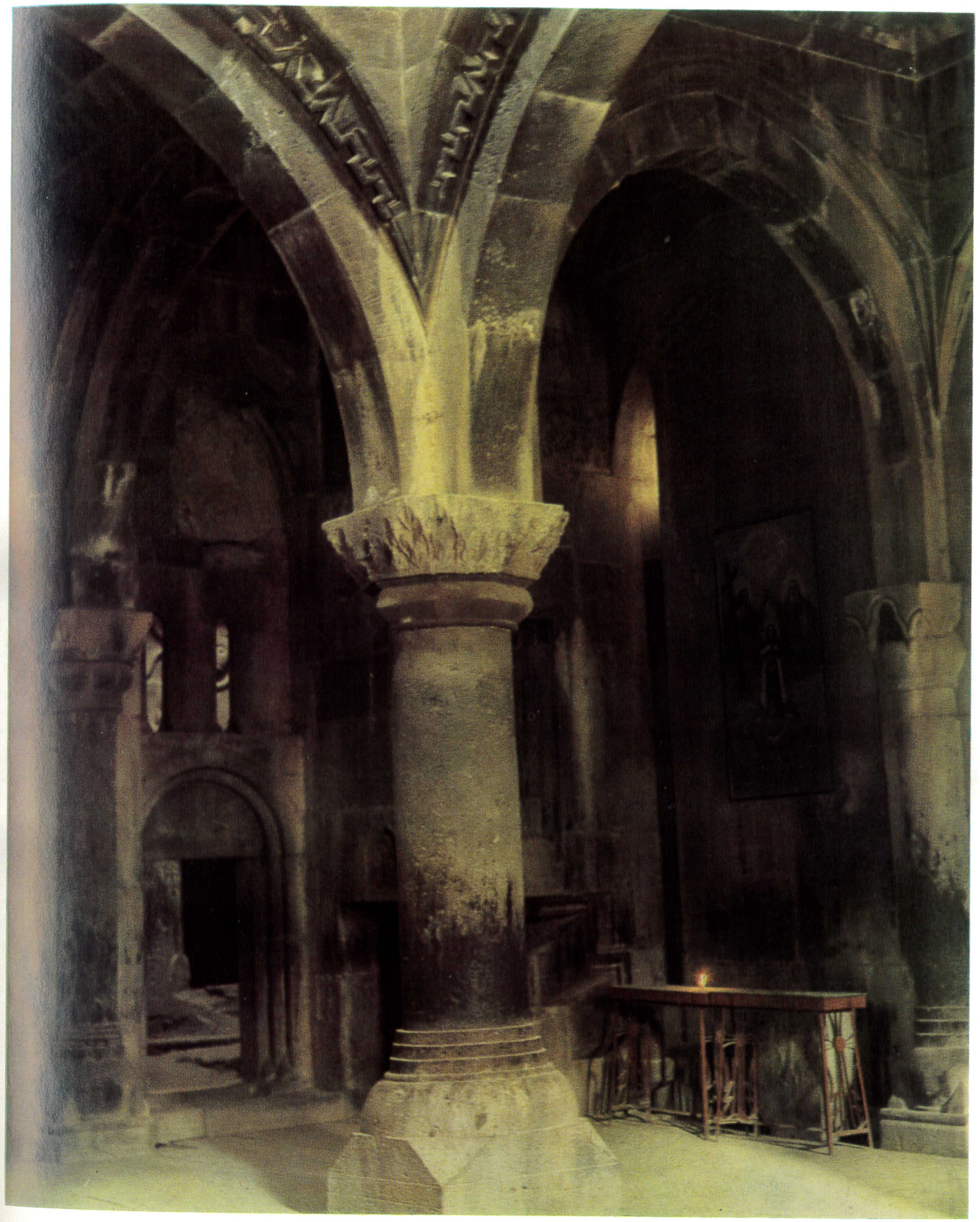


84. CHURCH OF THE AYRIVANK MONASTERY. PART OF THE SOUTH FAÇADE

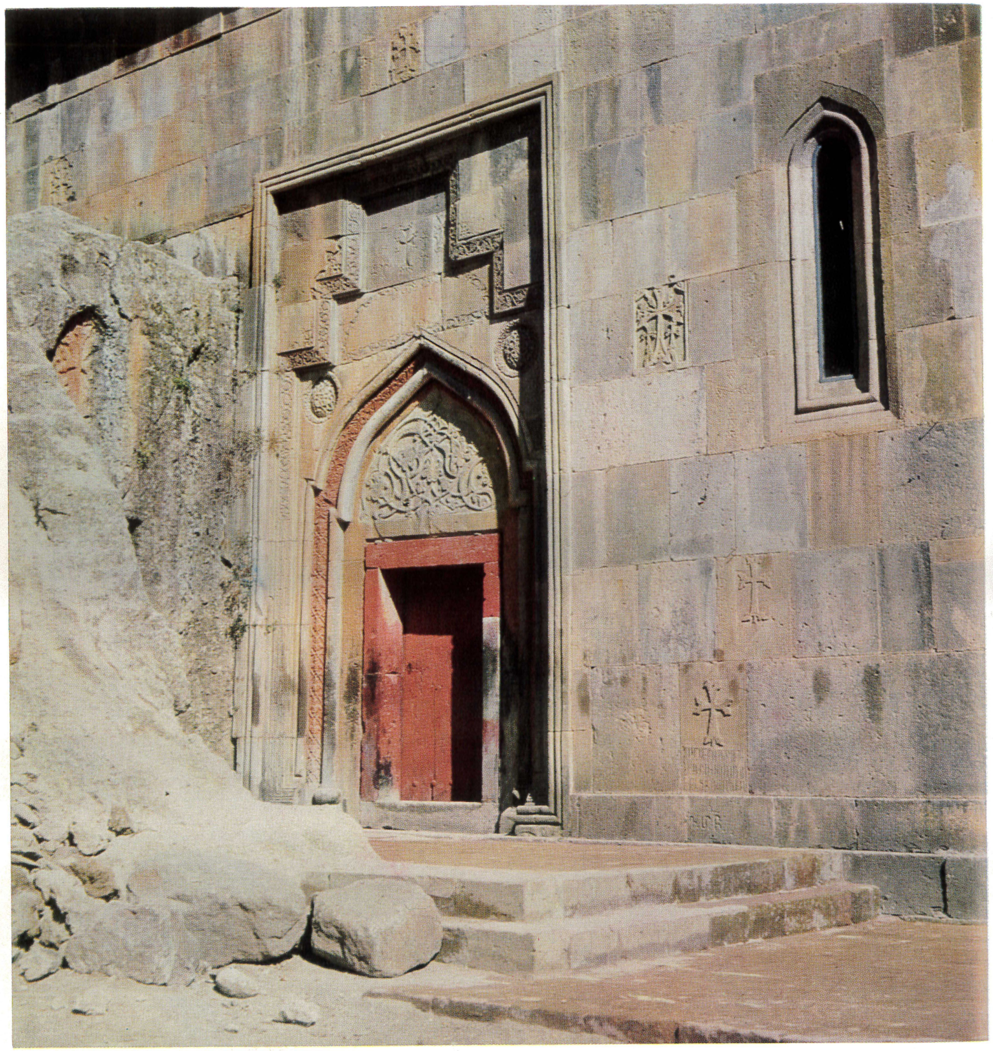


85. CHURCH OF THE AYRIVANK MONASTERY. NARTHEX

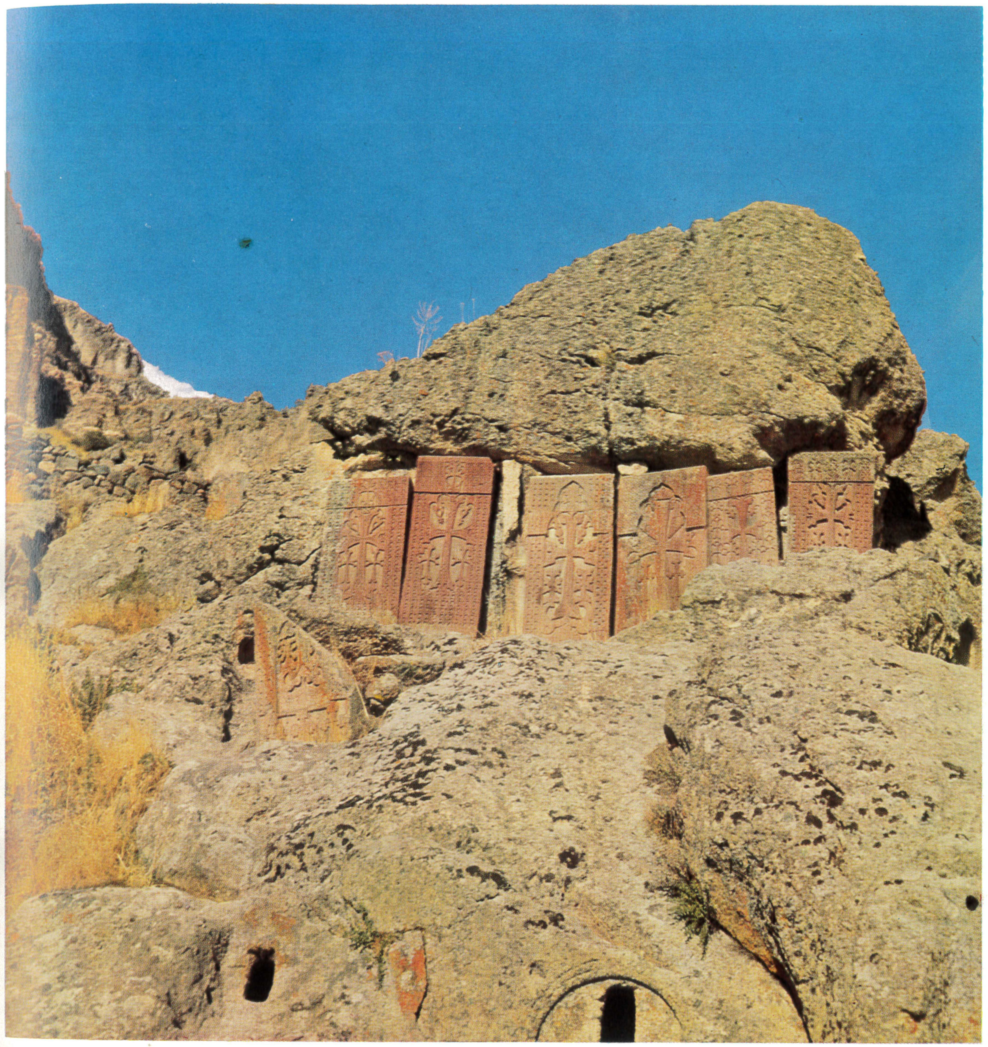




86. AYRIVANK MONASTERY. INTERIOR OF THE NARTHEX. DETAIL
87. AYRIVANK MONASTERY. INTERIOR OF THE NARTHEX



88. AYRIVANK MONASTERY. ENTRANCE TO THE NARTHEX

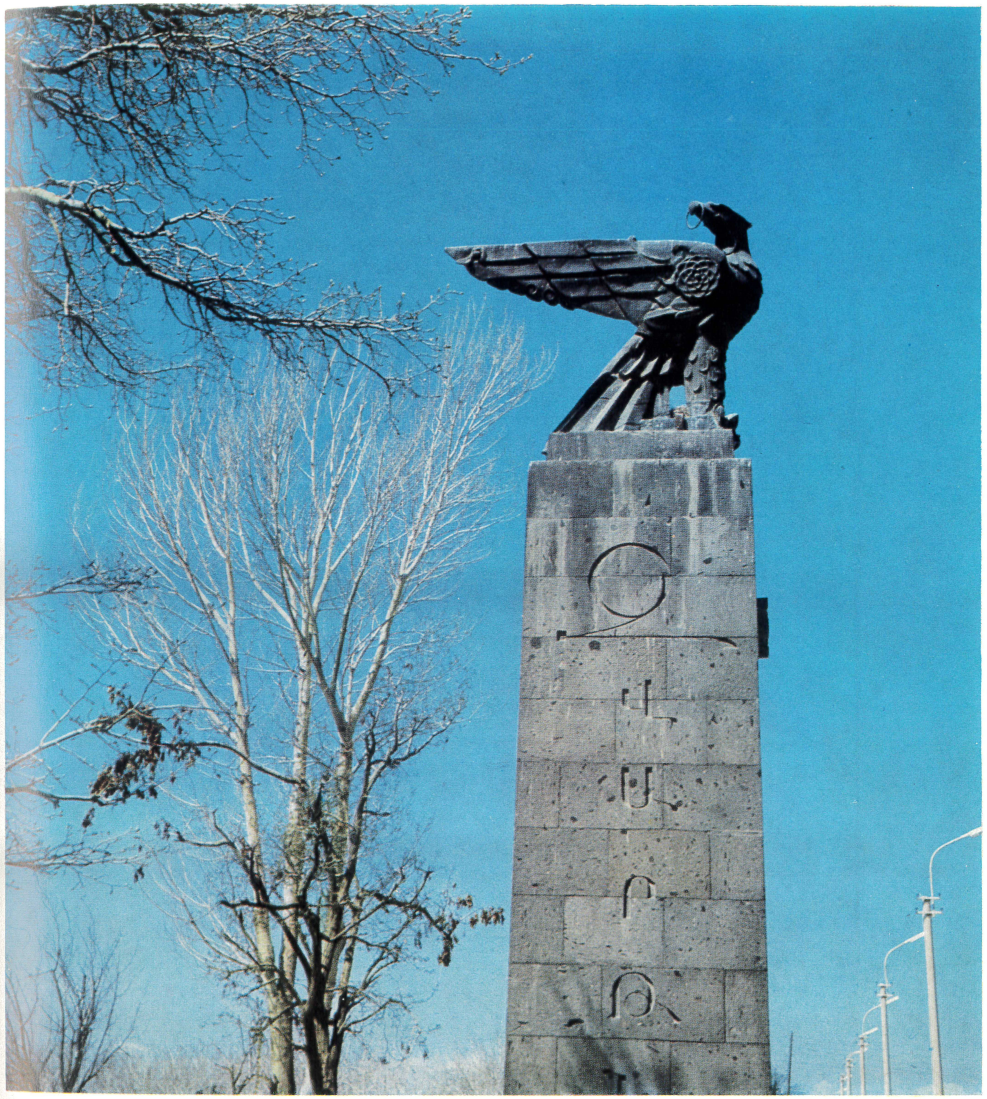


89. AYRIVANK MONASTERY. *KHATCHKARS*

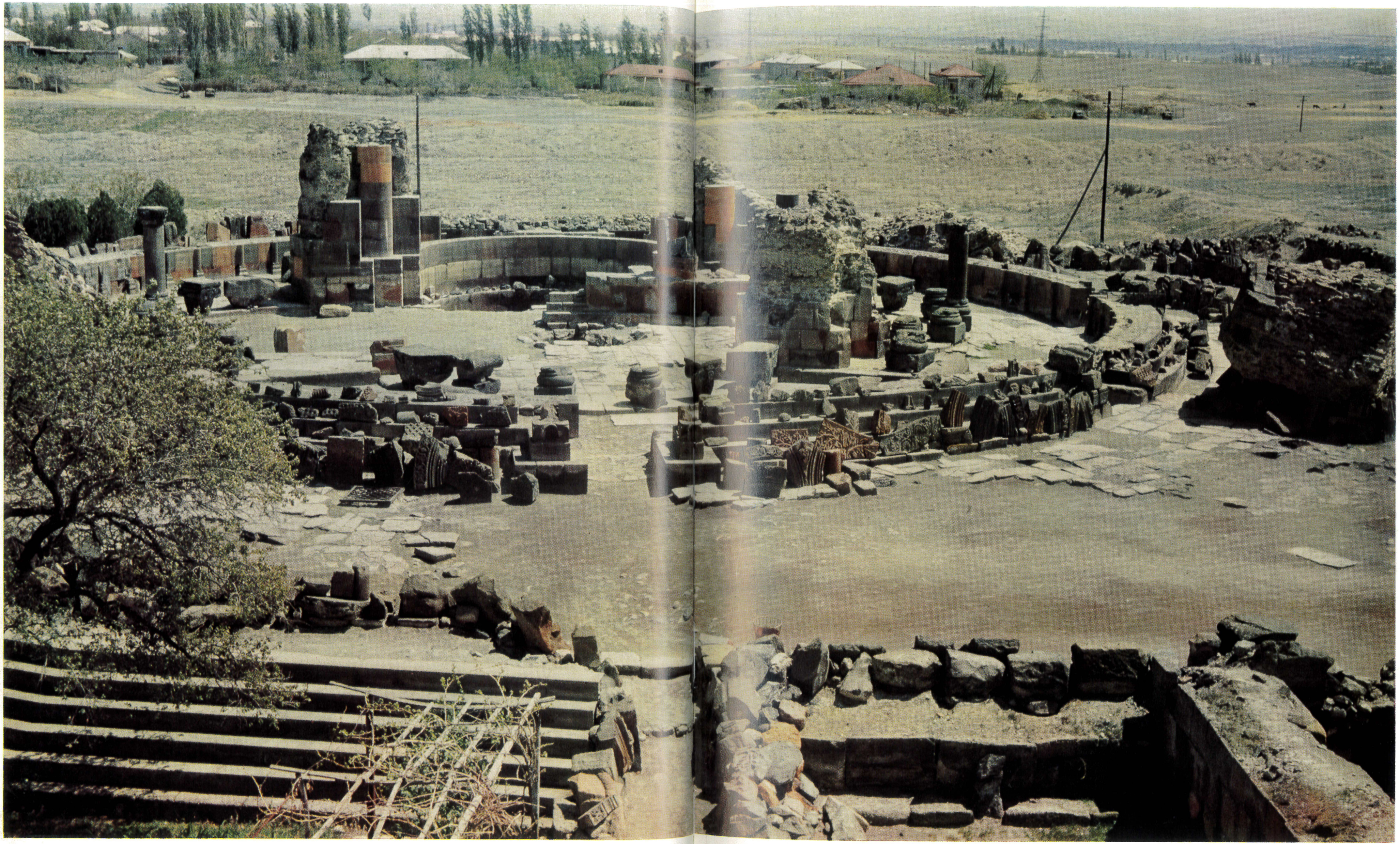
90. CLIFFS OF THE GEGHARD GORGE

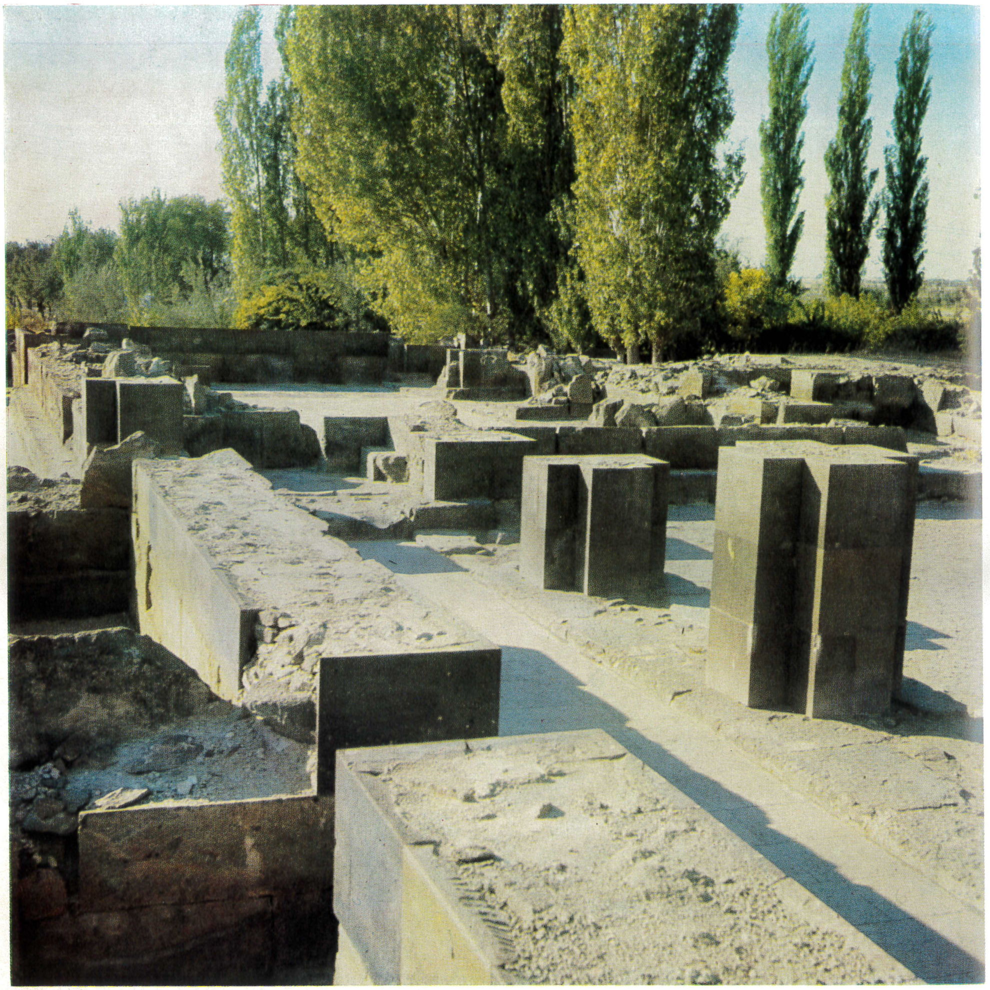
91. GEGHARD. HIGHWAY

ZVARTHNOTS

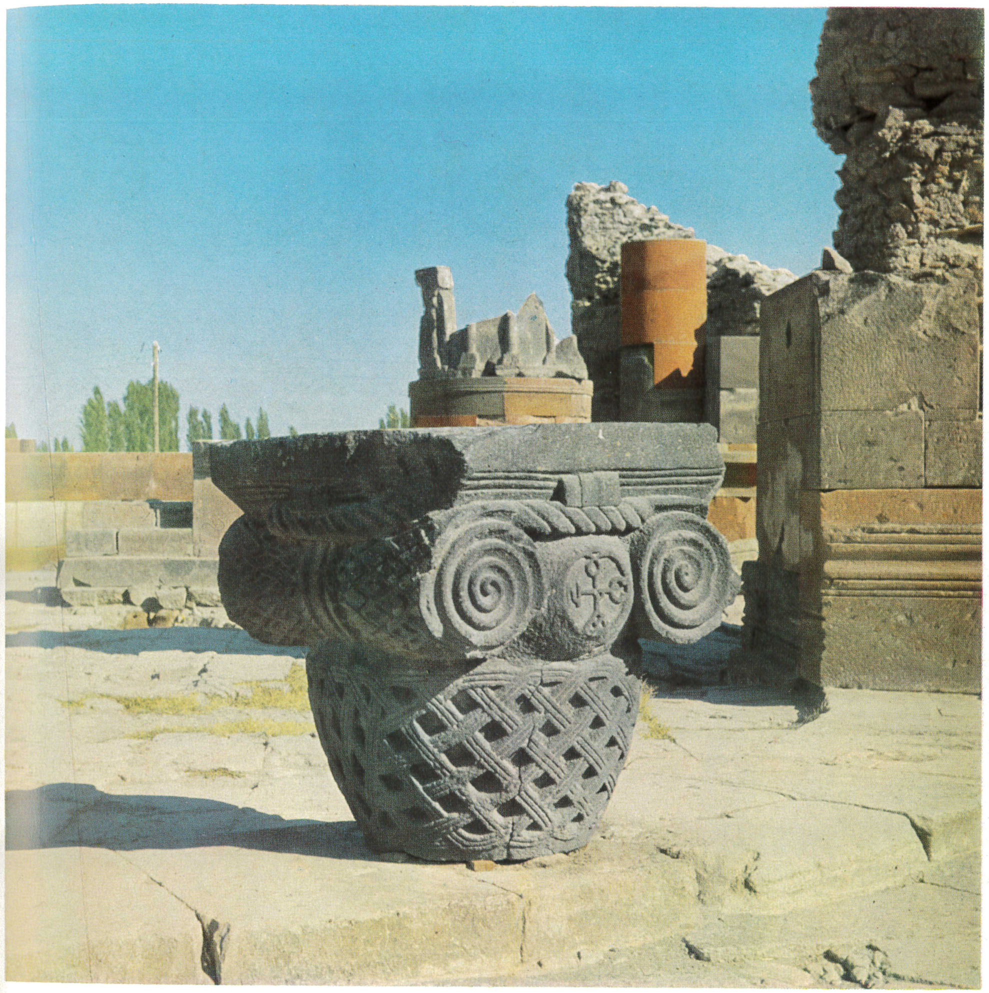


92. OBELISK ON THE ECHMIADZIN HIGHWAY
93, 94. REMAINS OF THE CHURCH OF ZVARTHNOTS

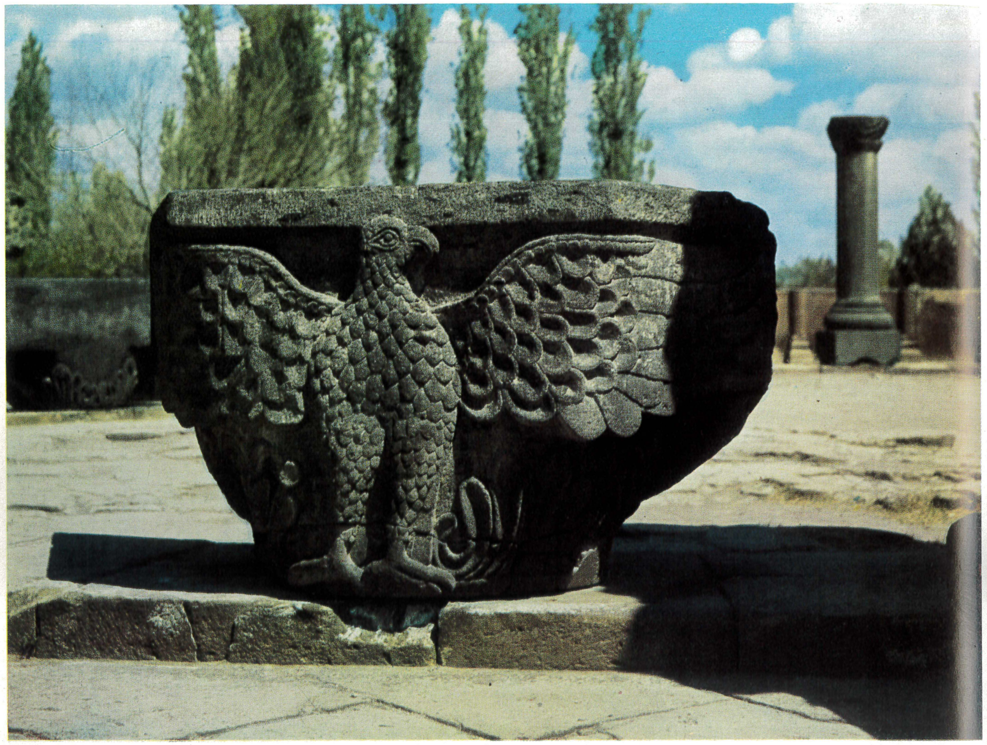


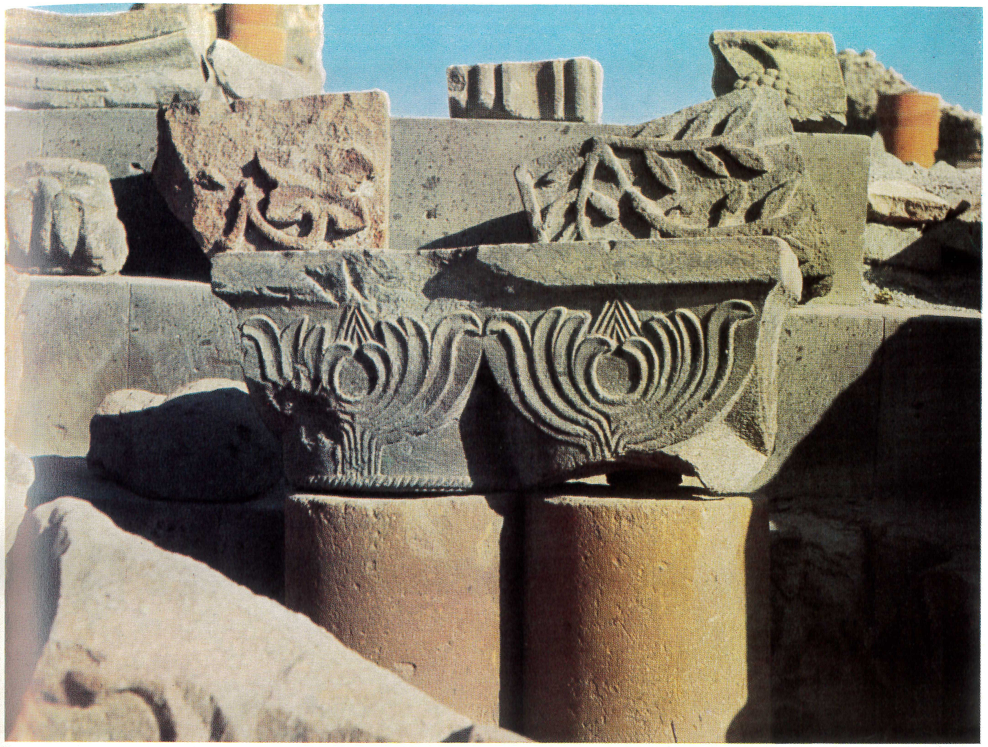


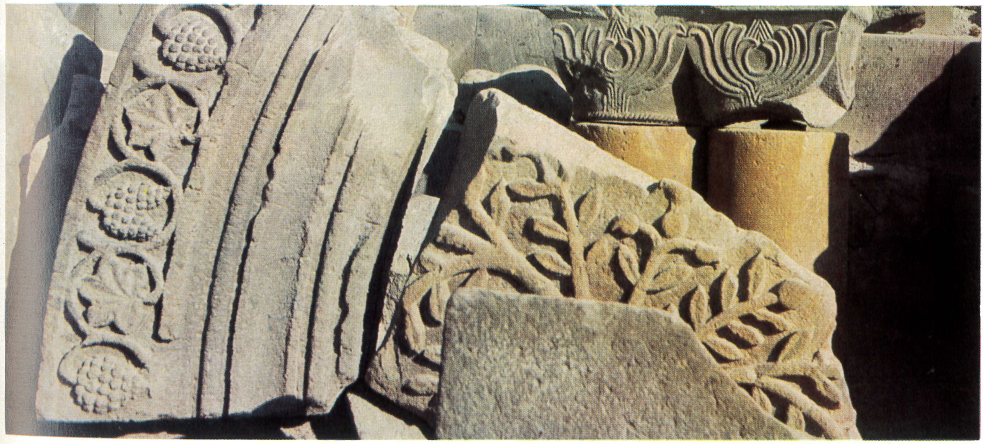
95. ZVARTHNOTS. REMAINS OF THE CATHOLICOS' PALACE



96. CHURCH OF ZVARTHNOTS. FRAGMENTS OF ARCHITECTURAL DECORATIONS

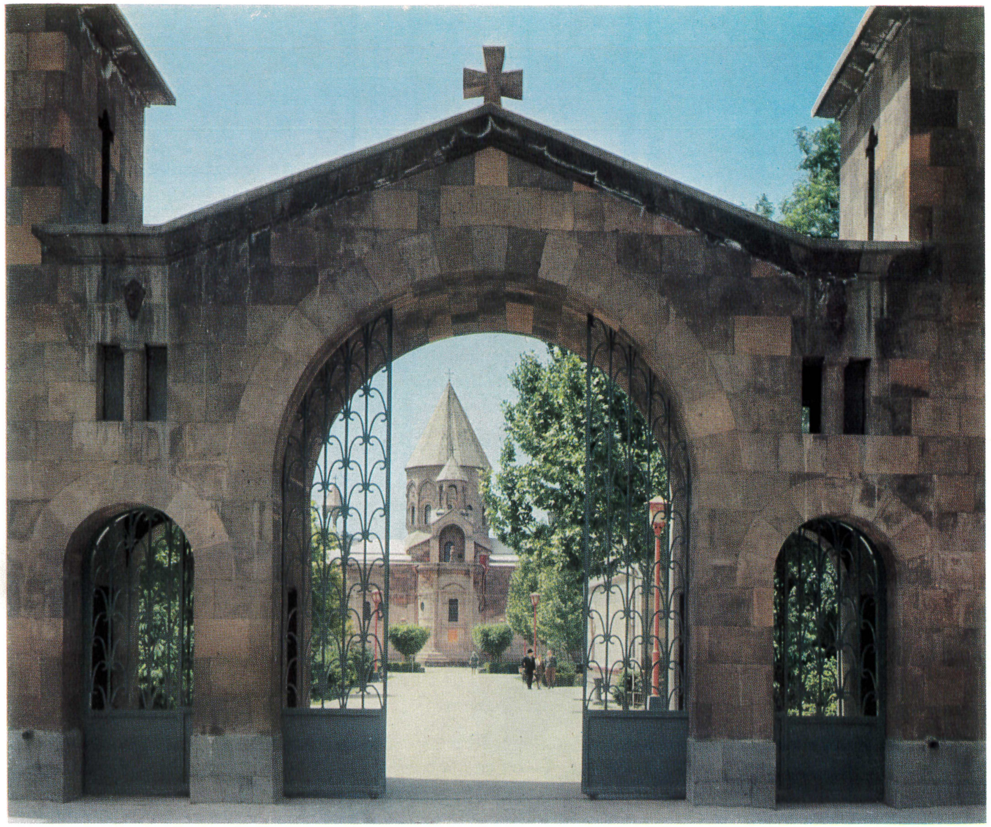




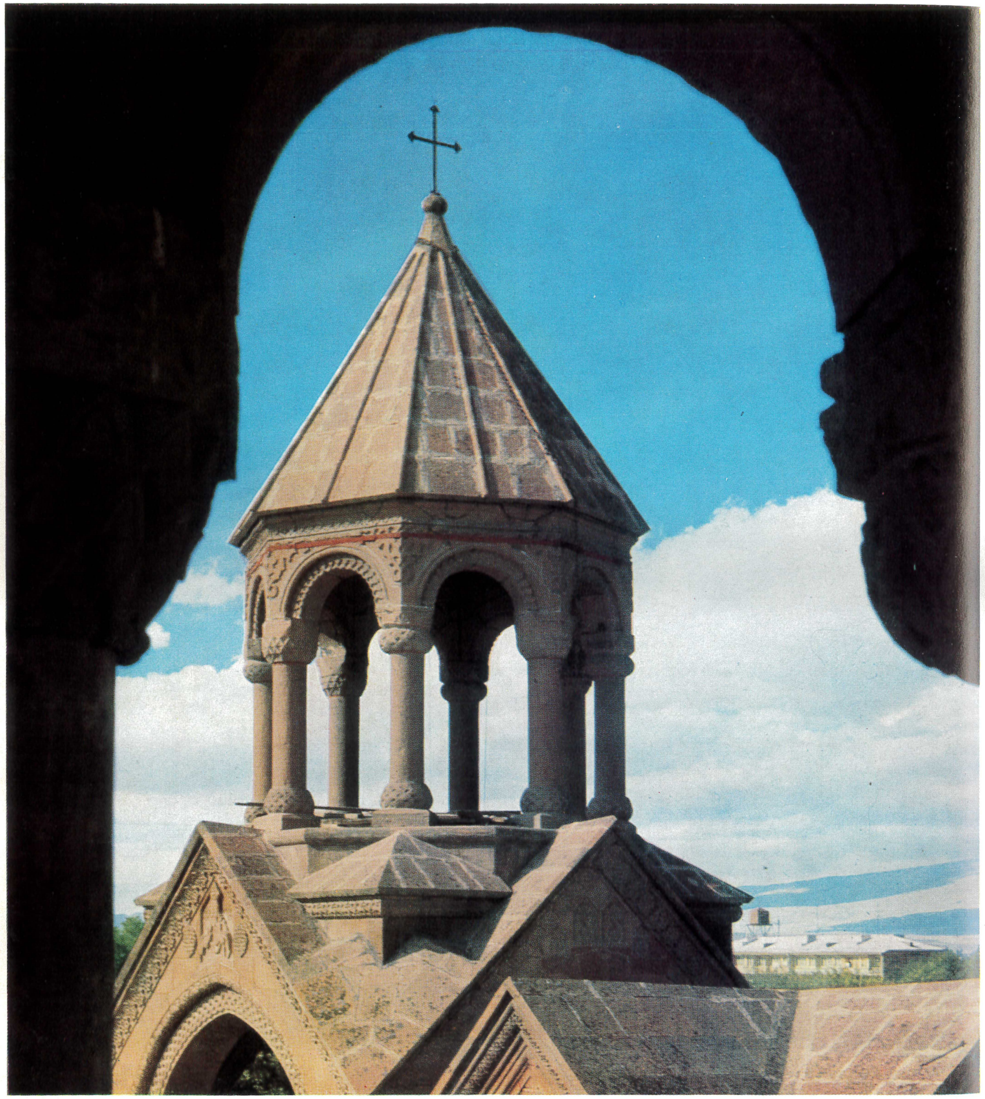


97, 98, 99. CHURCH OF ZVARTHNOTS. FRAGMENTS OF ARCHITECTURAL DECORATIONS

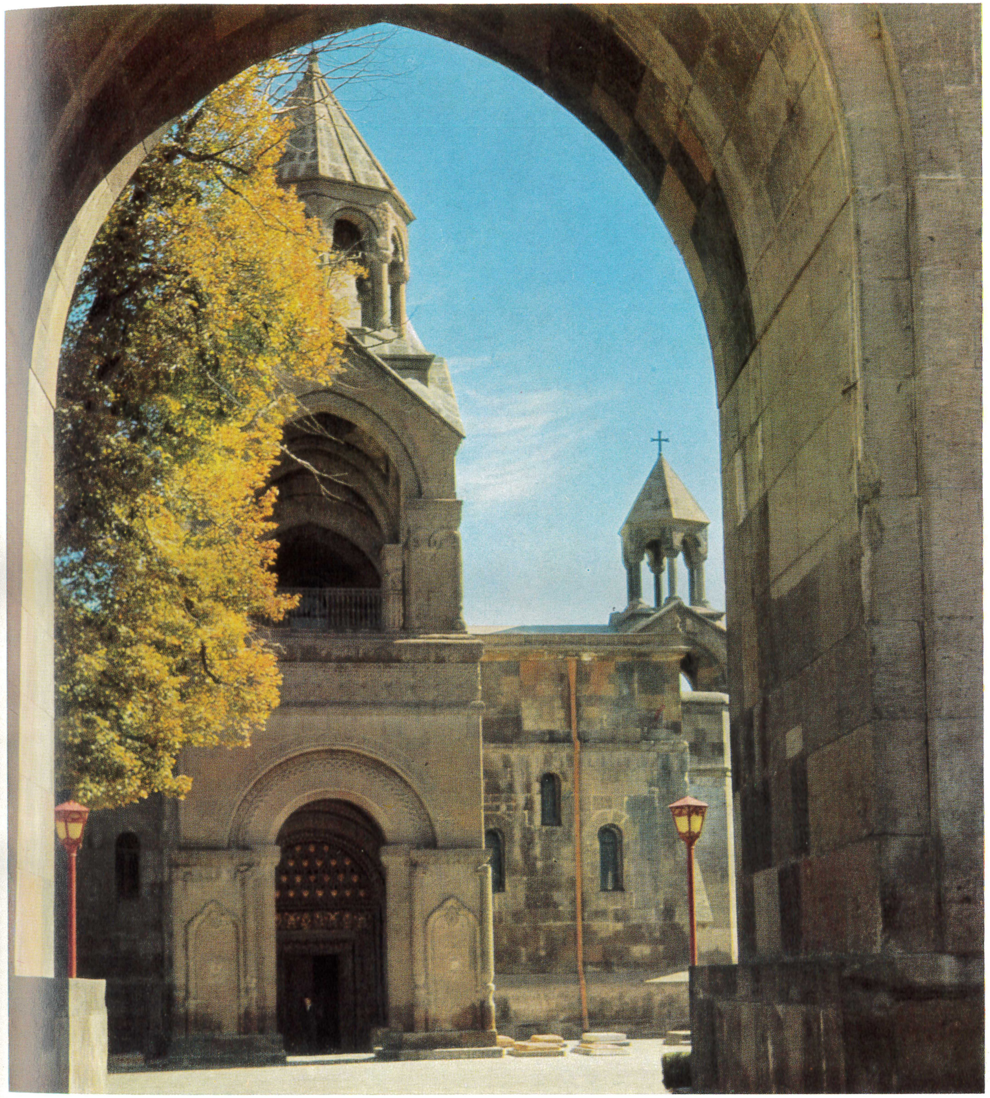
ECHMIADZIN



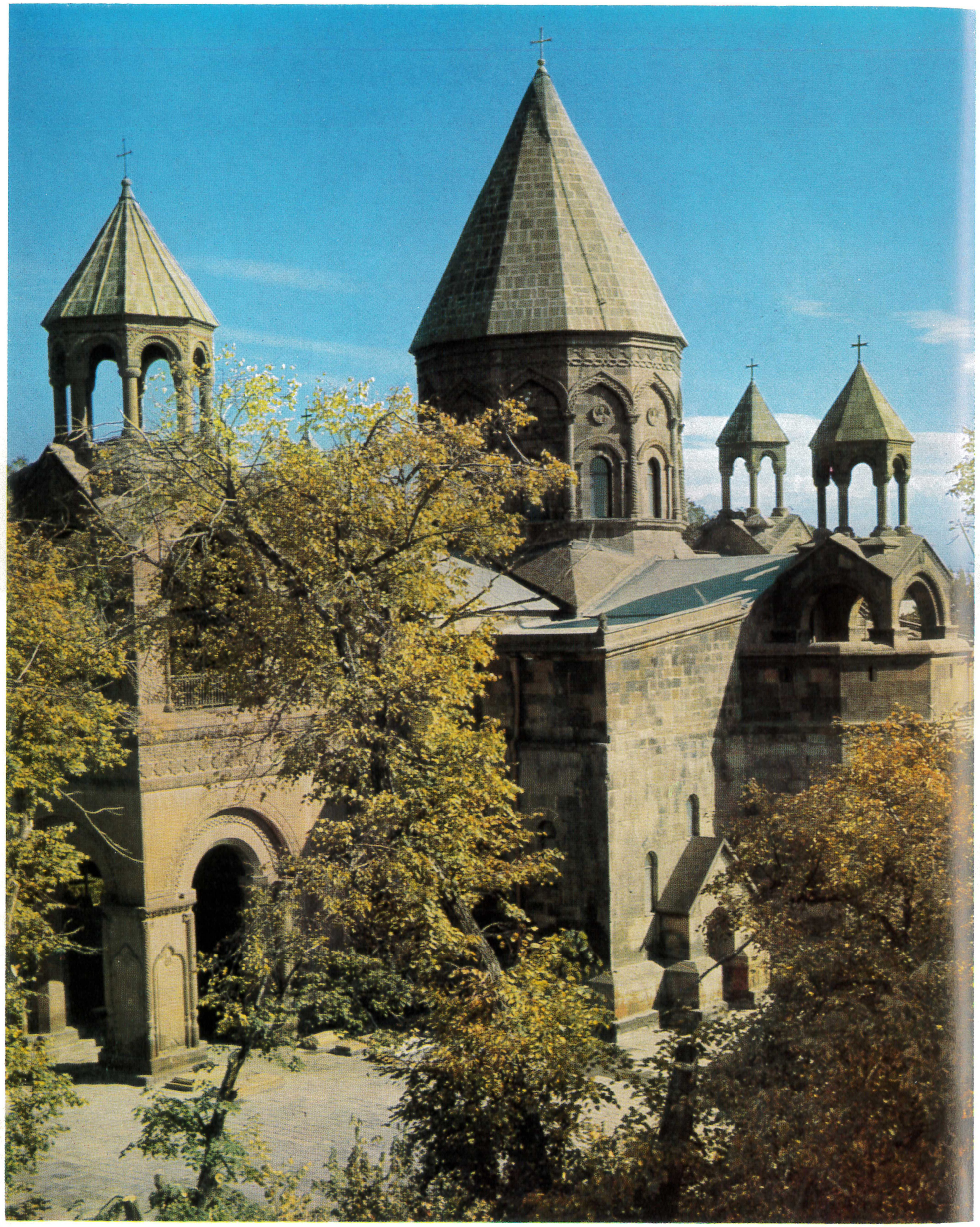
100. GATEWAY TO THE COURTYARD OF THE CATHEDRAL

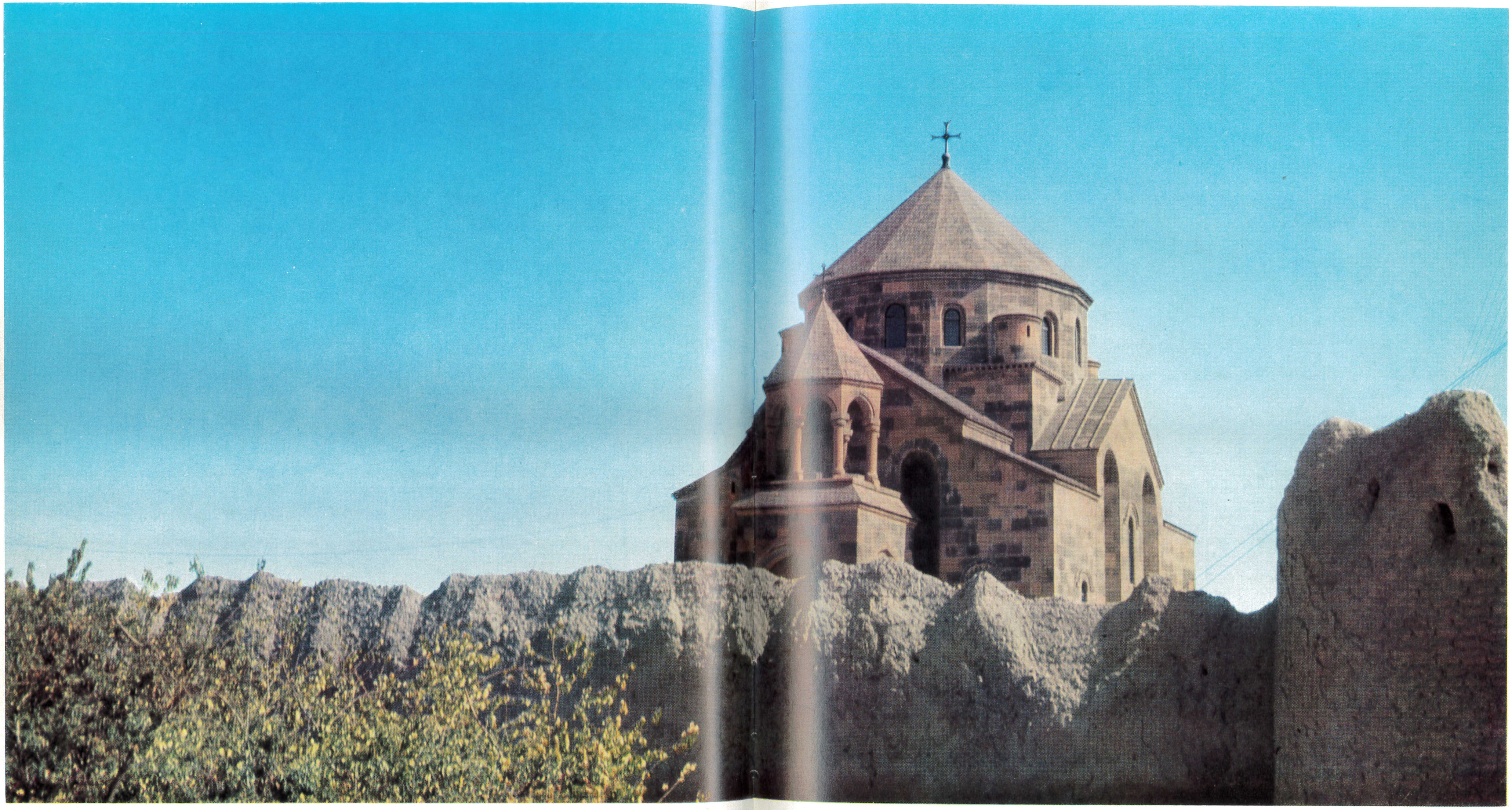


101. BELL-TOWER OF THE CATHEDRAL

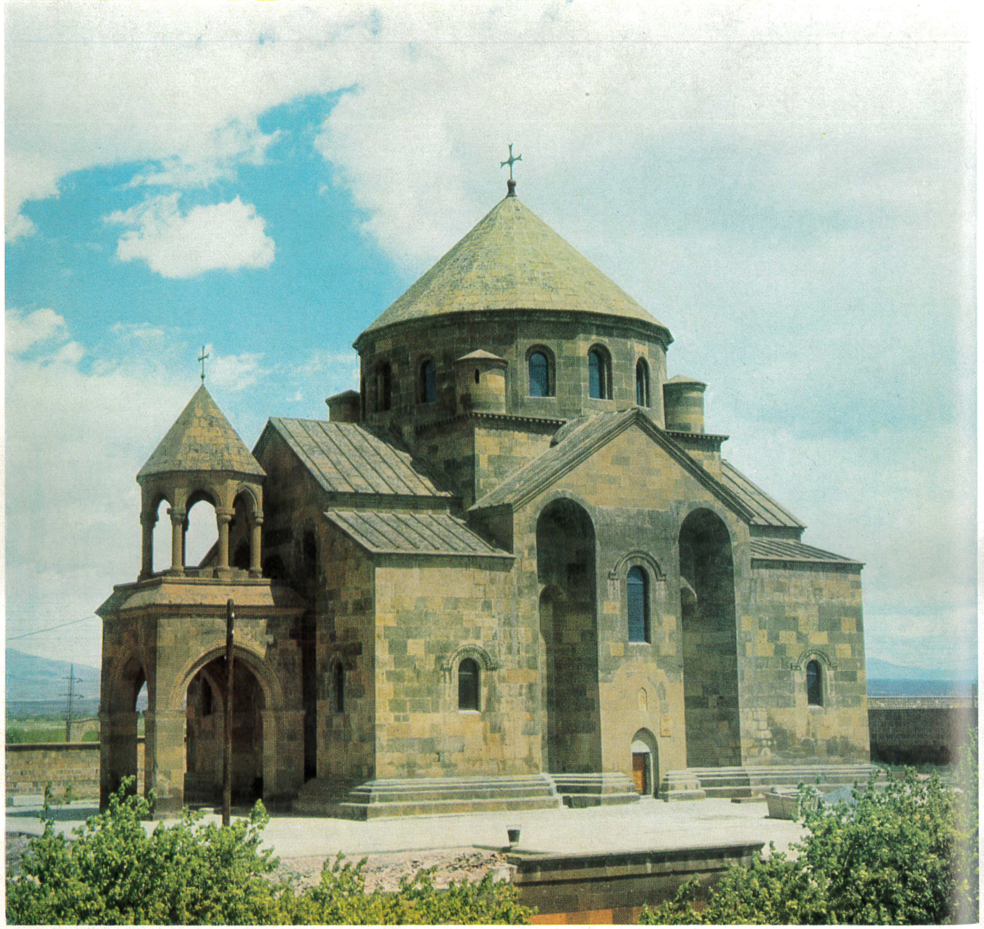


102. MAIN ENTRANCE TO THE CATHEDRAL
103. VIEW OF THE CATHEDRAL
104. THE CATHEDRAL. PART OF THE FAÇADE

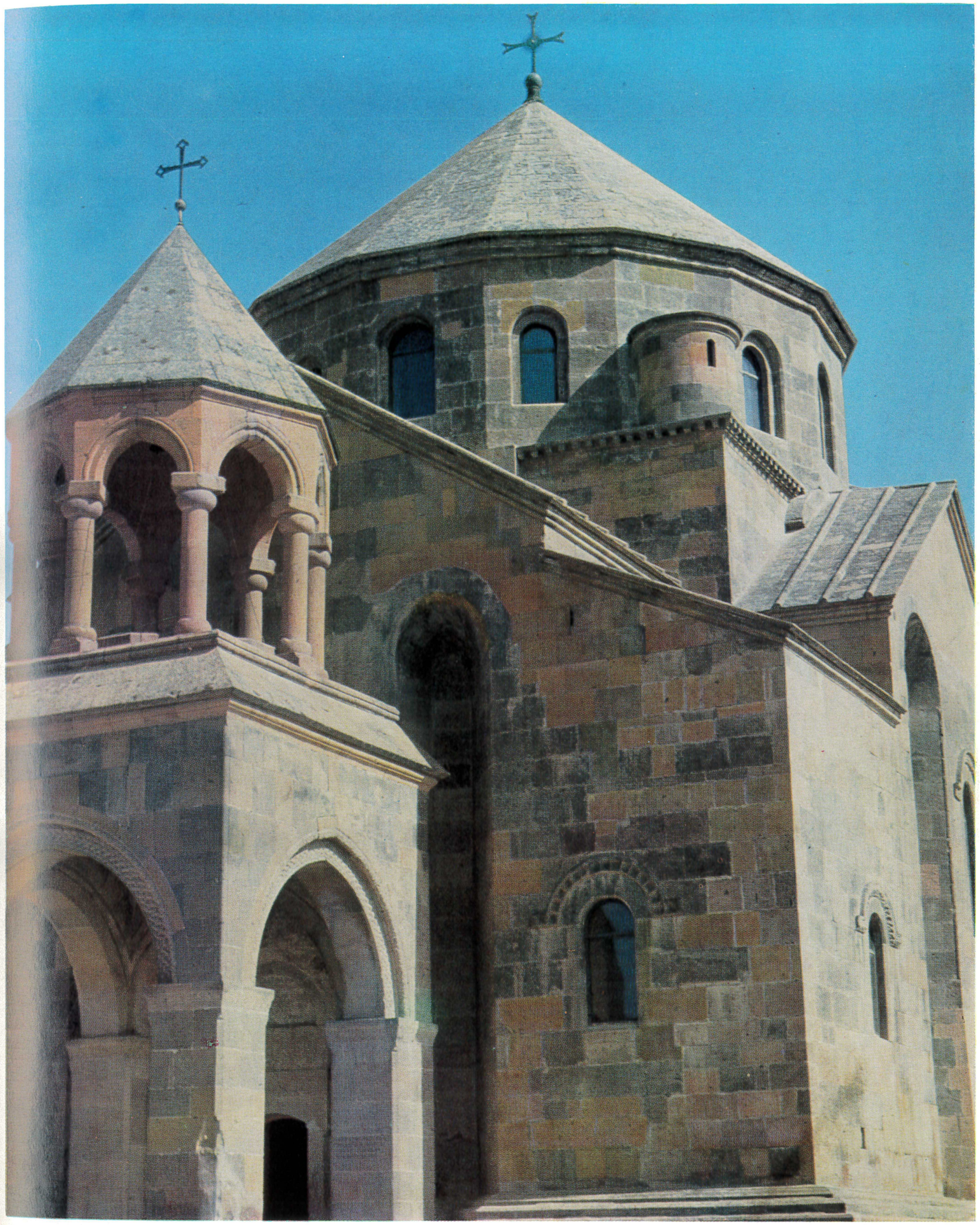




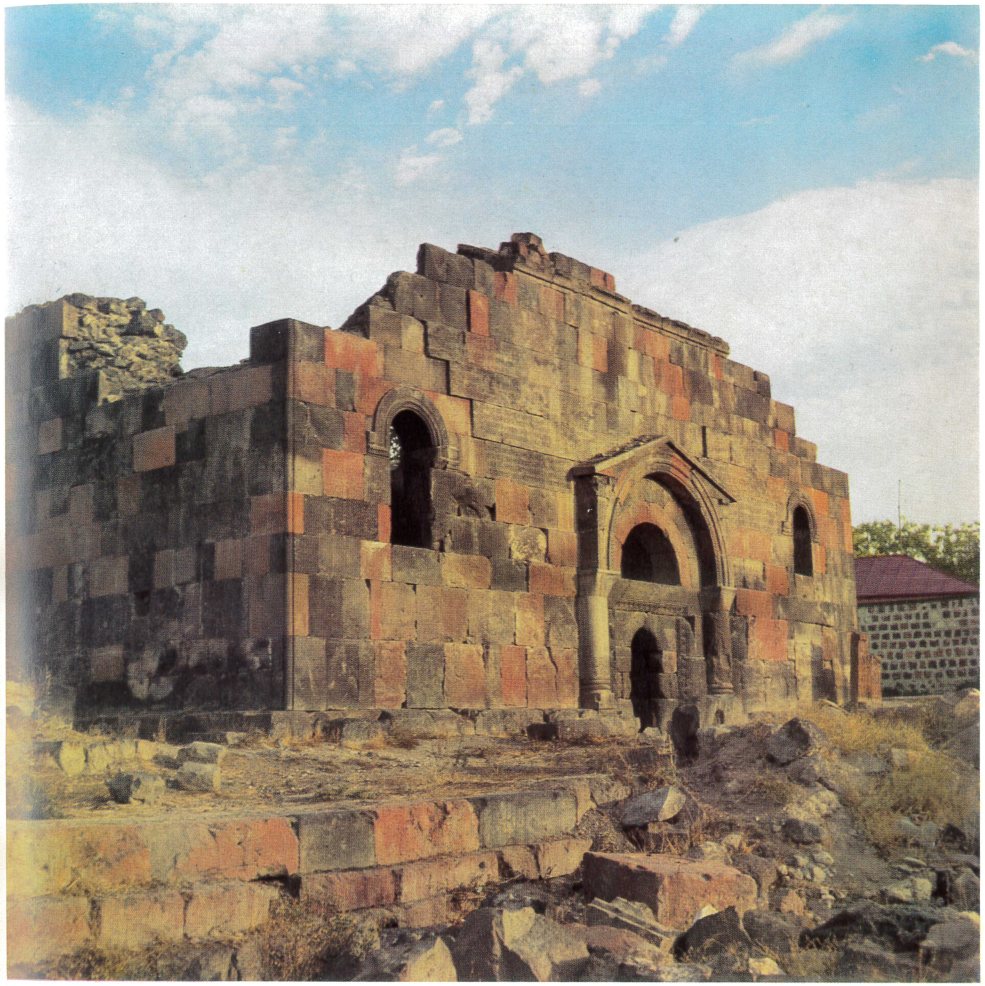
105. CHURCH OF ST. HRIPSIMÉ



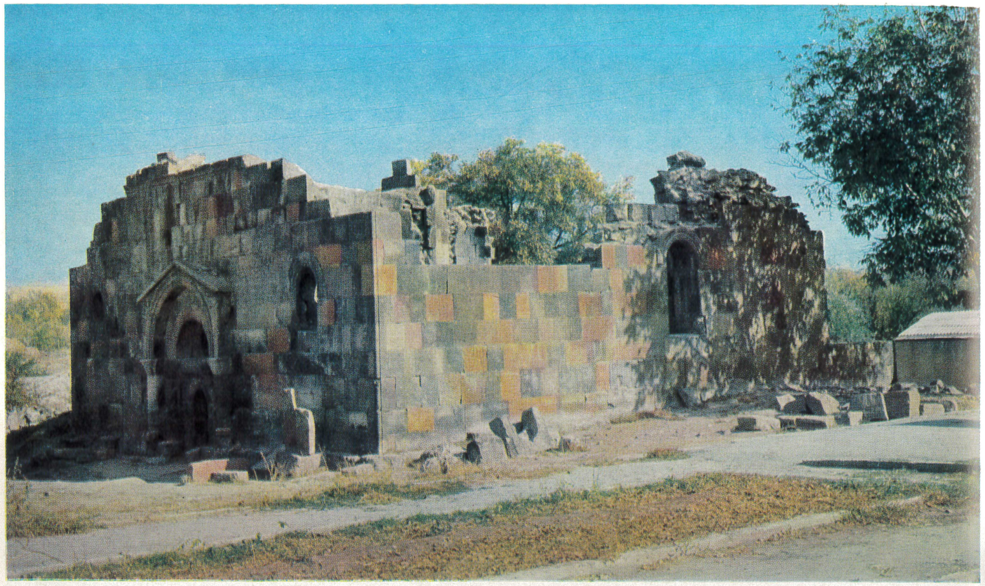
106, 107. CHURCH OF ST. HRIPSIMÉ
108. CHURCH OF ST. GAYANÉ

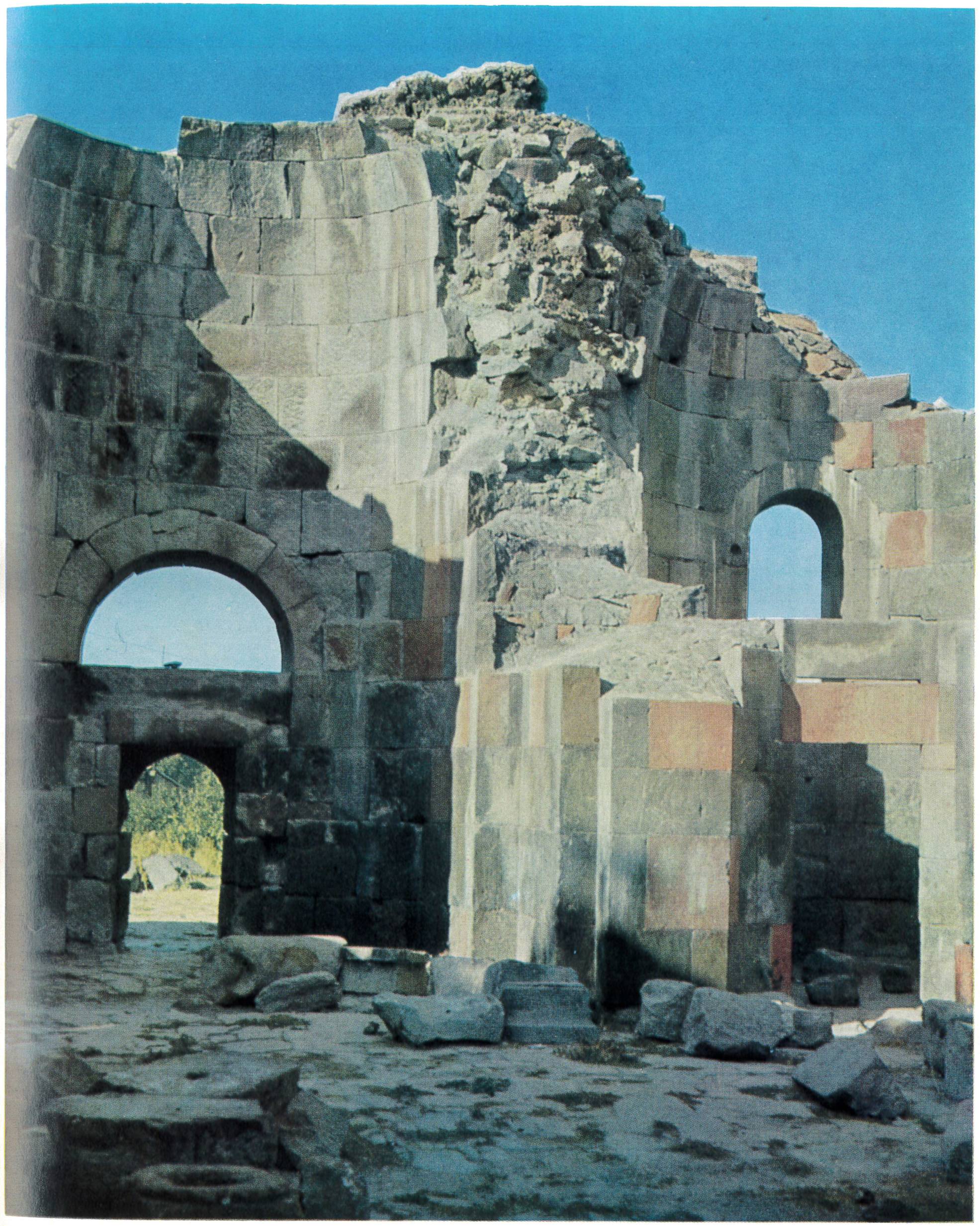


AVAN



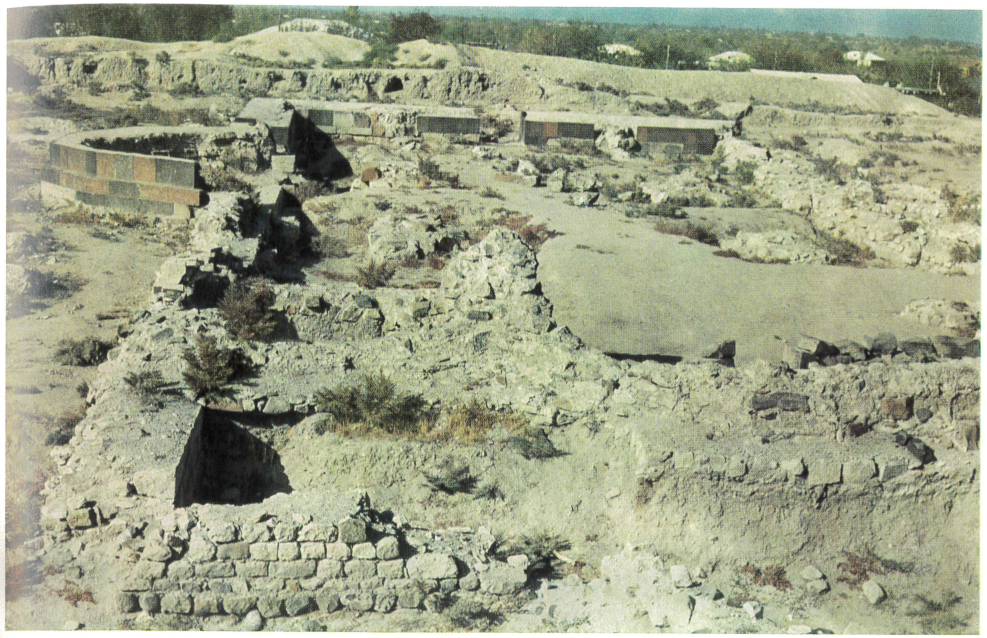
109. REMAINS OF THE CATHEDRAL

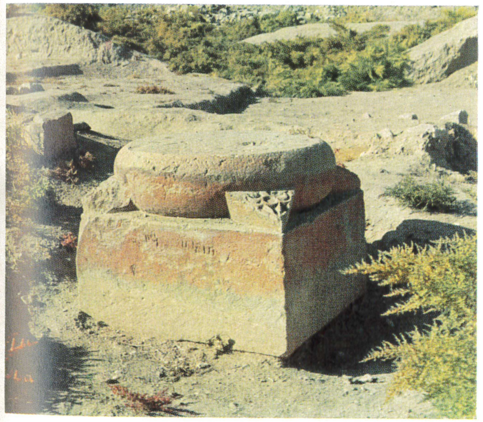


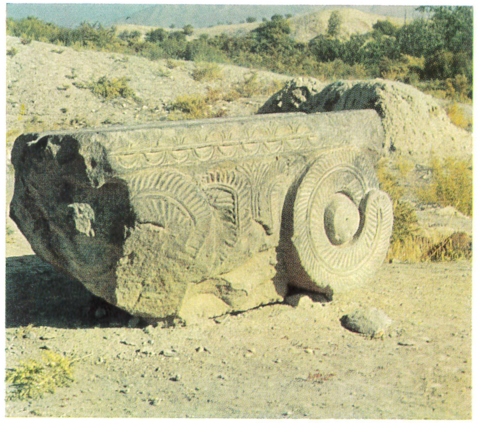


110, 111. REMAINS OF THE CATHEDRAL

DVIN

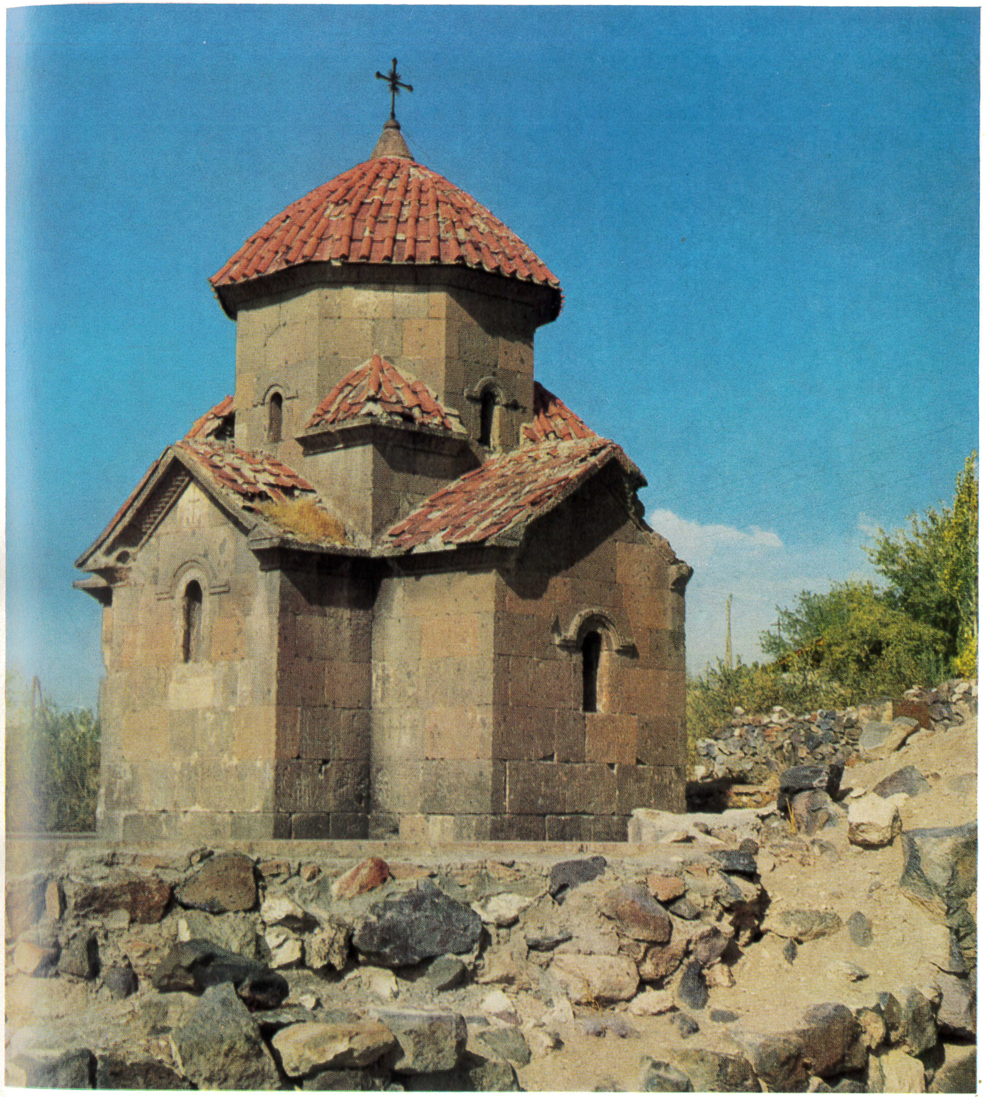




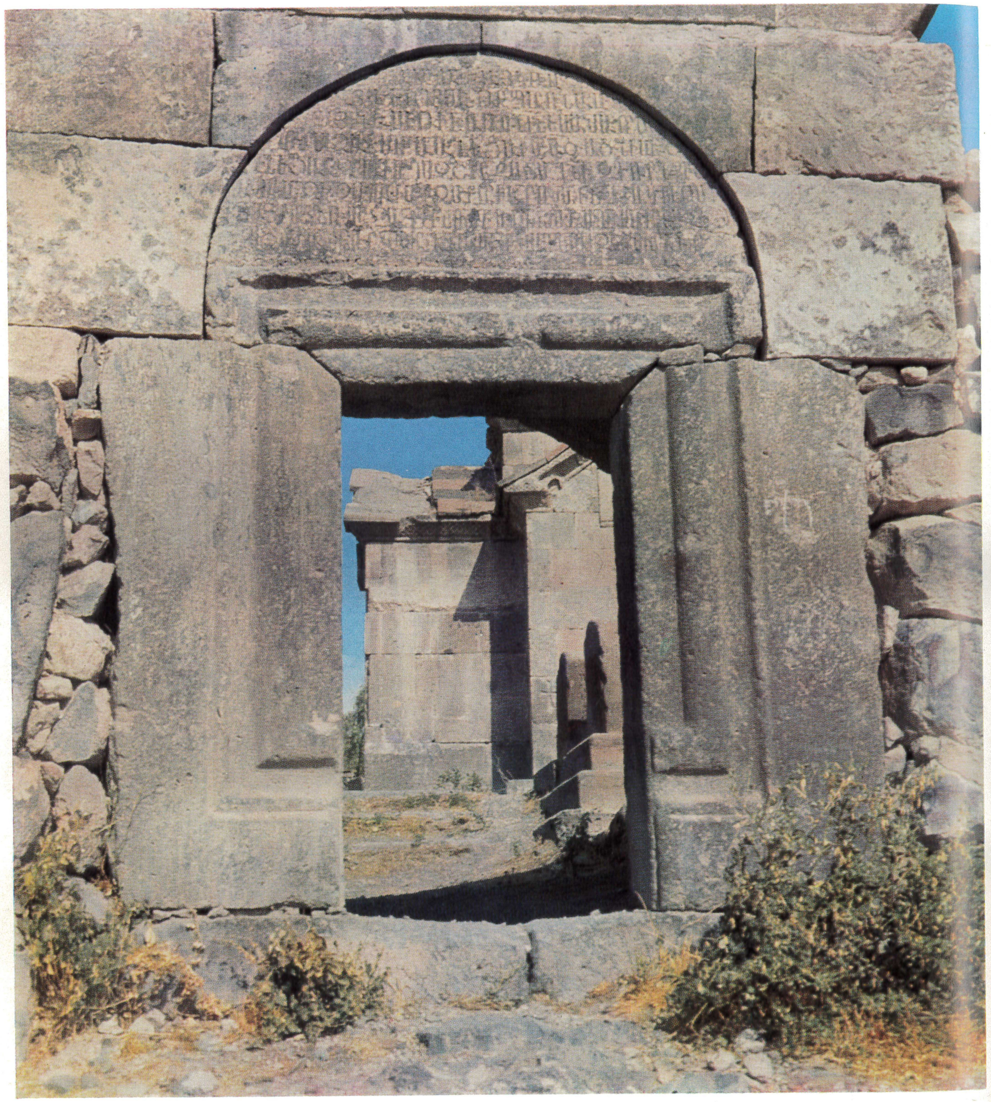


112. REMAINS OF THE CHURCH OF ST. GREGORY
113, 114. REMAINS OF THE CATHOLICOS' PALACE

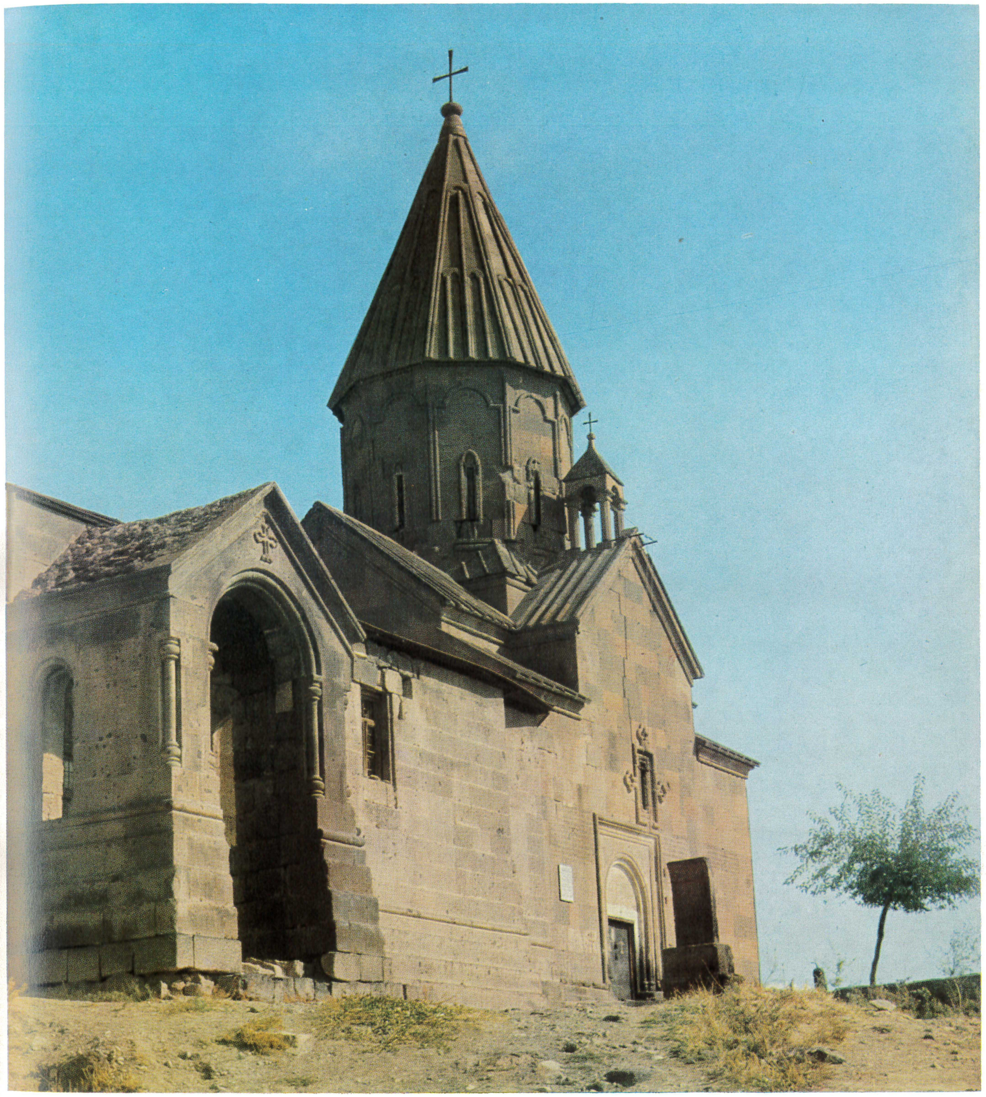
ASHTARAK



115. CHURCH OF KARMRAVOR

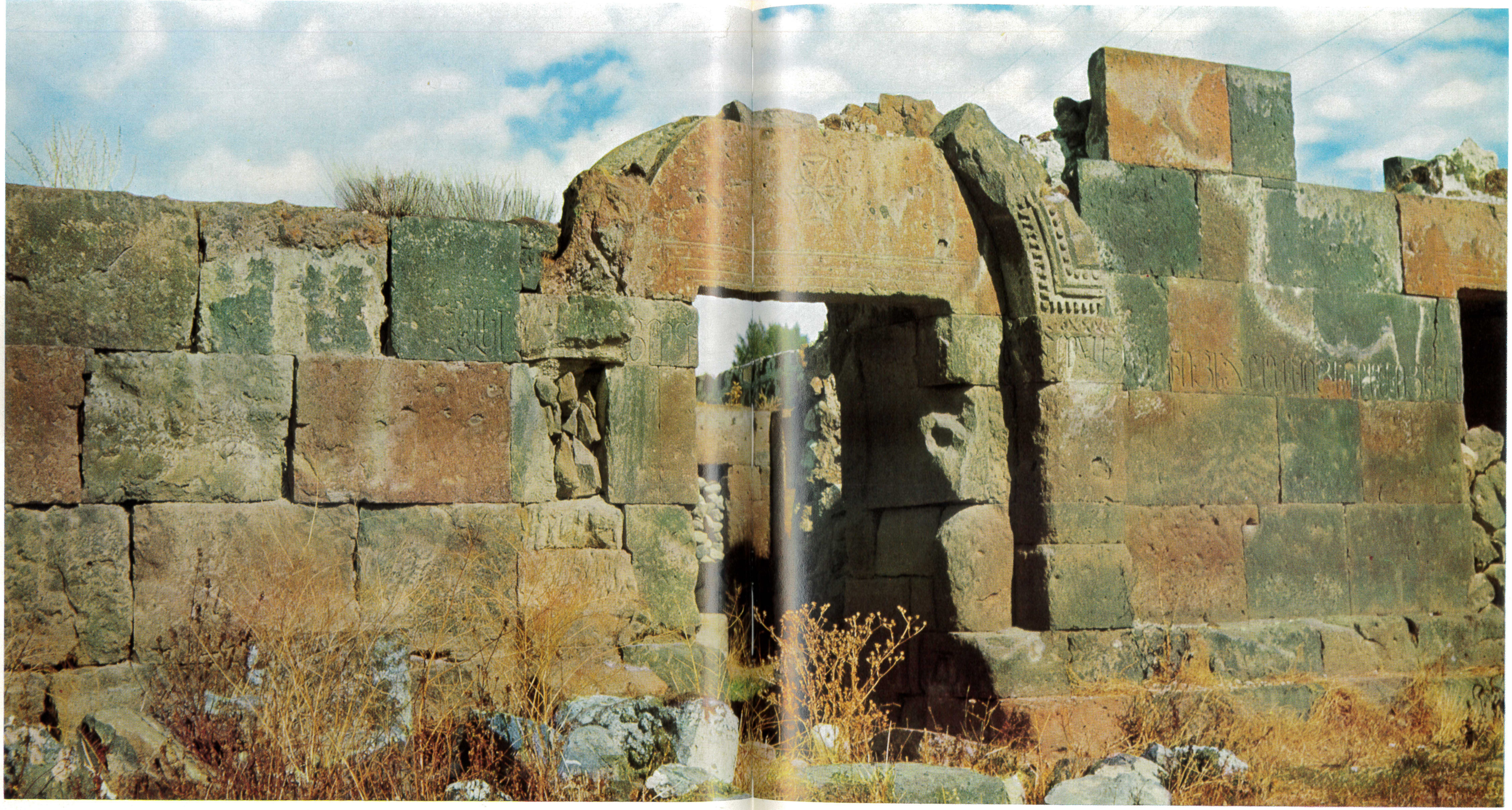


116. GATEWAY TO THE COURTYARD OF THE CHURCH OF KARMRAVOR

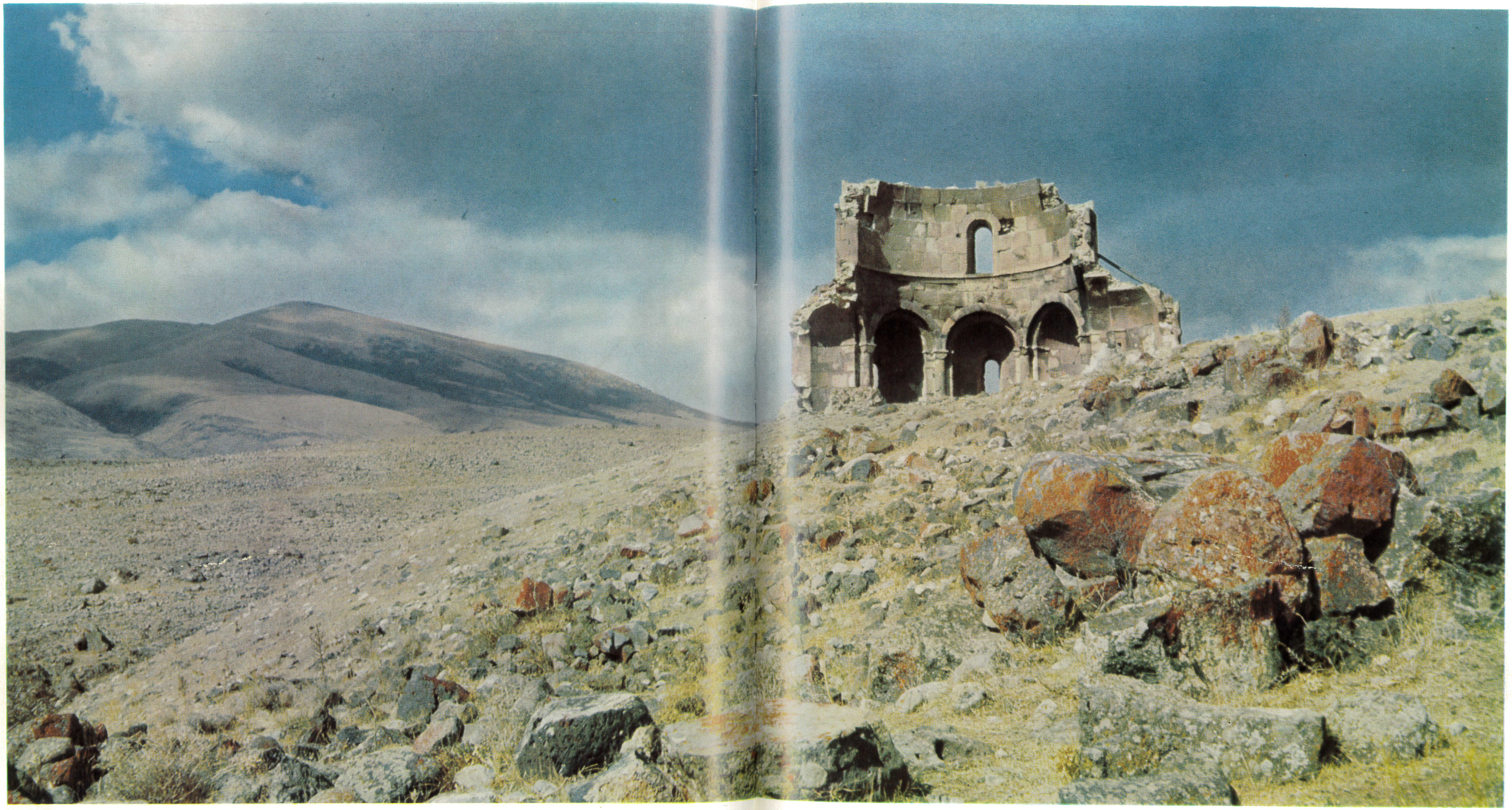


117. CHURCH OF ST. MARINÉ

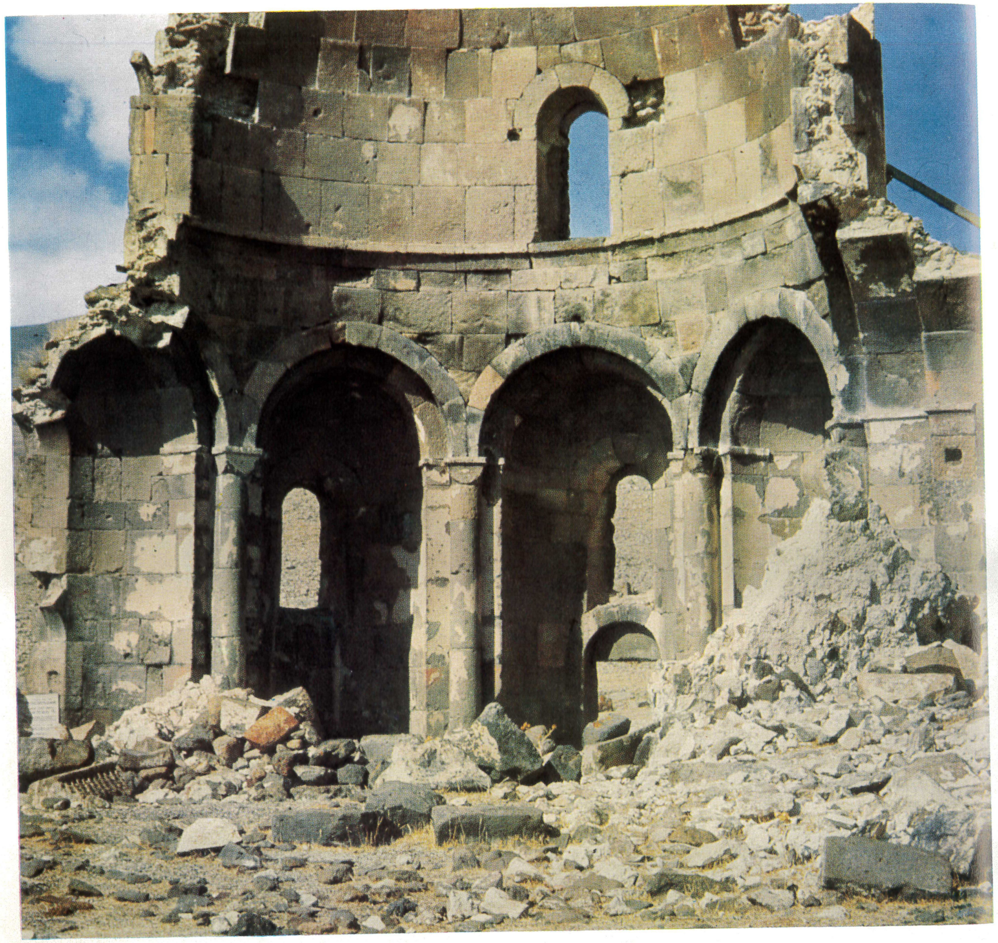
118. ARCH OF THE BRIDGE OF ASHTARAK
119. BRIDGE OF ASHTARAK



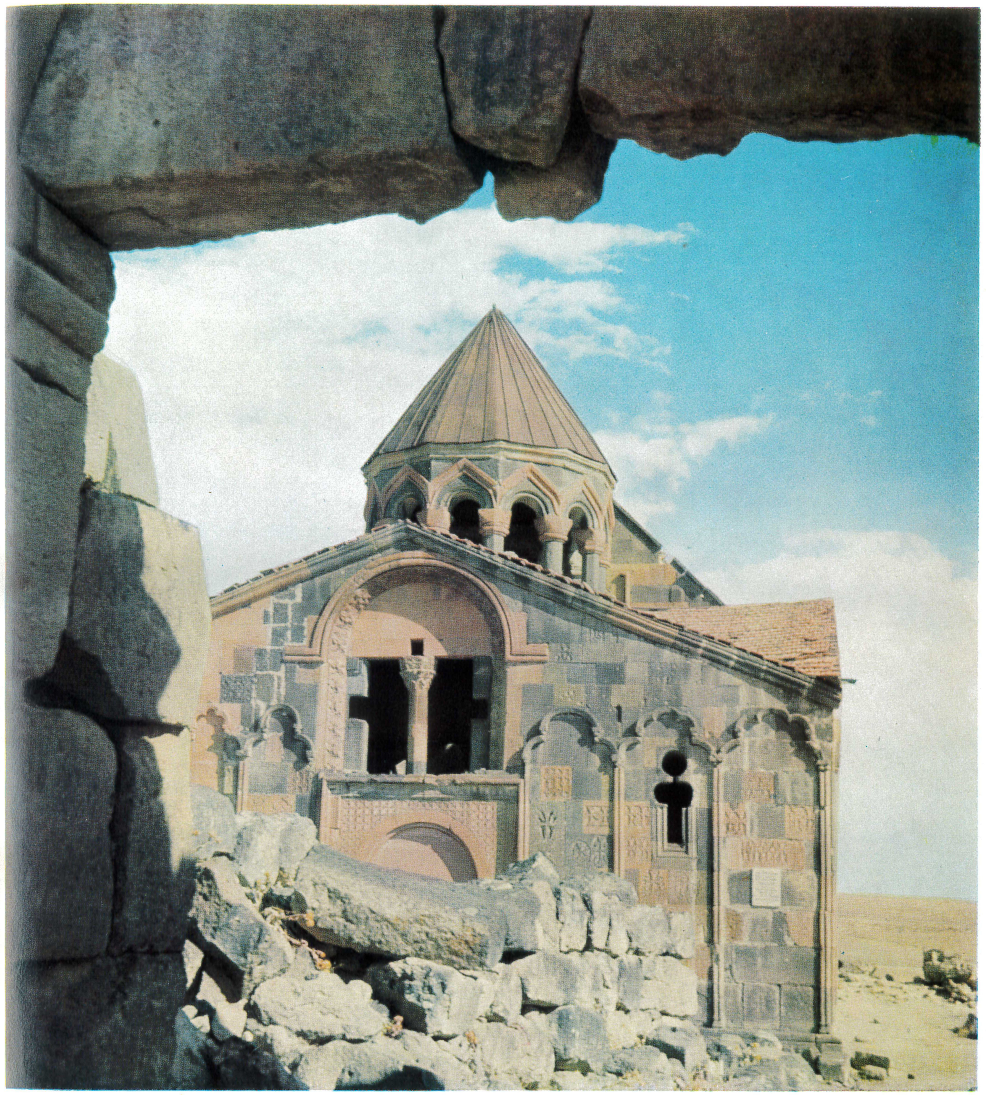
120. YEGHVARD. REMAINS OF THE BASILICA CHURCH



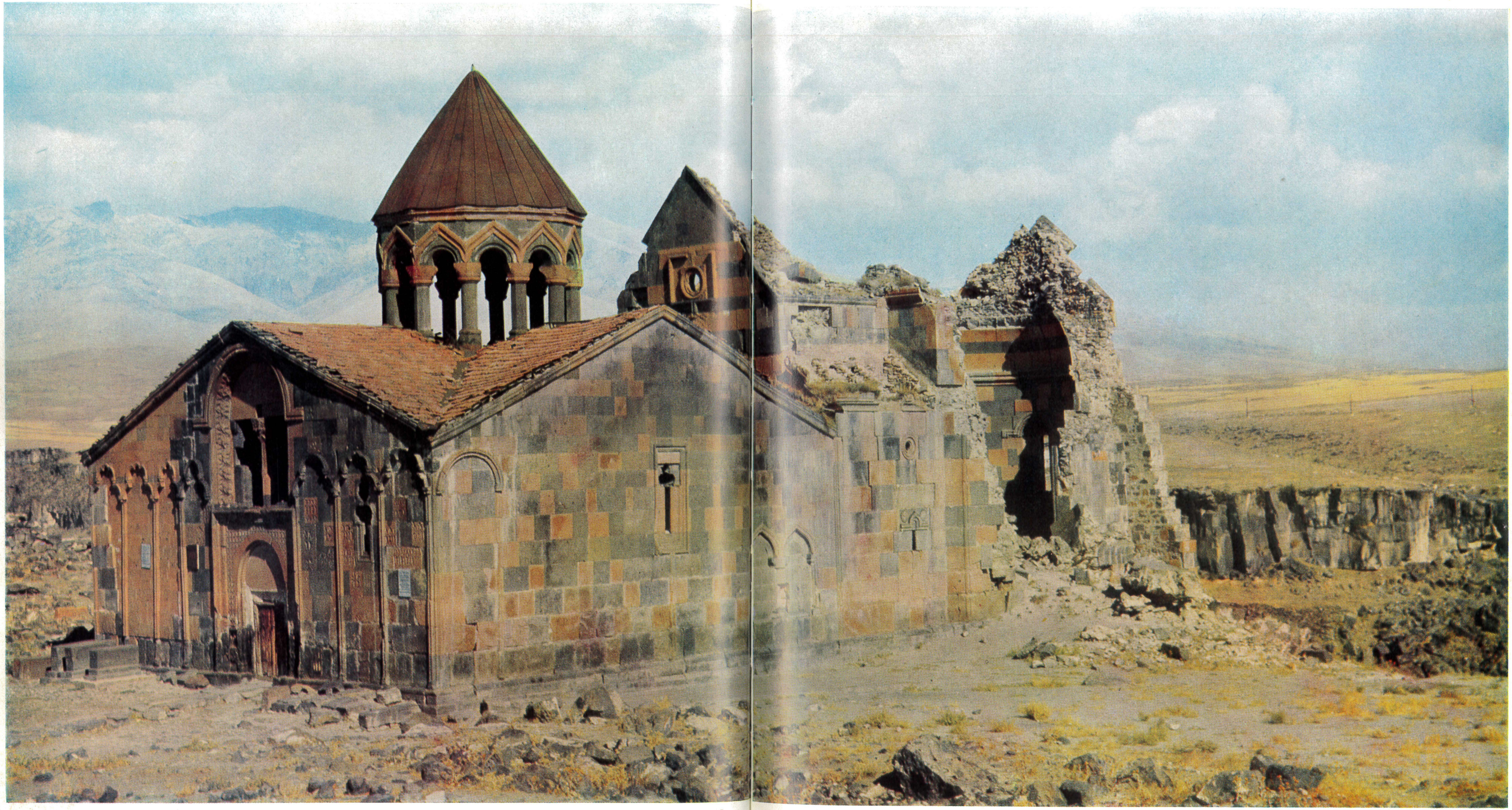
121. REMAINS OF THE CHURCH OF ZORAVAR



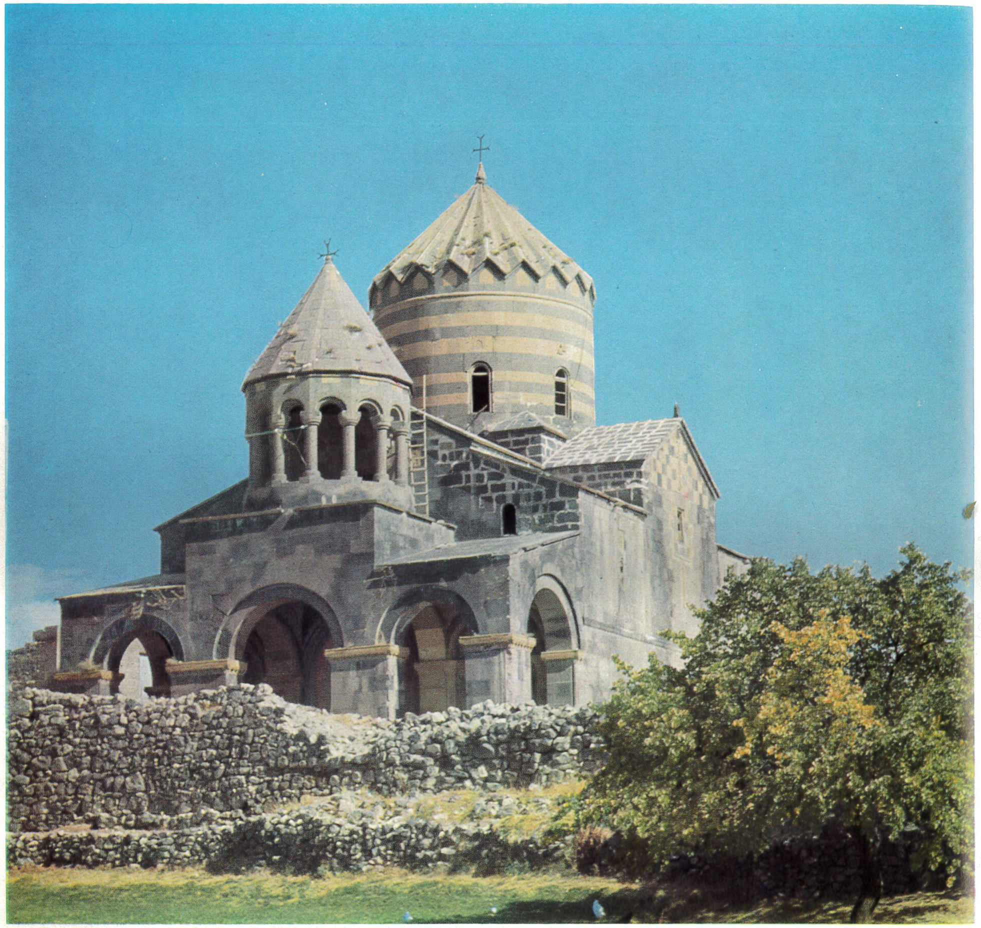
122. REMAINS OF THE CHURCH OF ZORAVAR



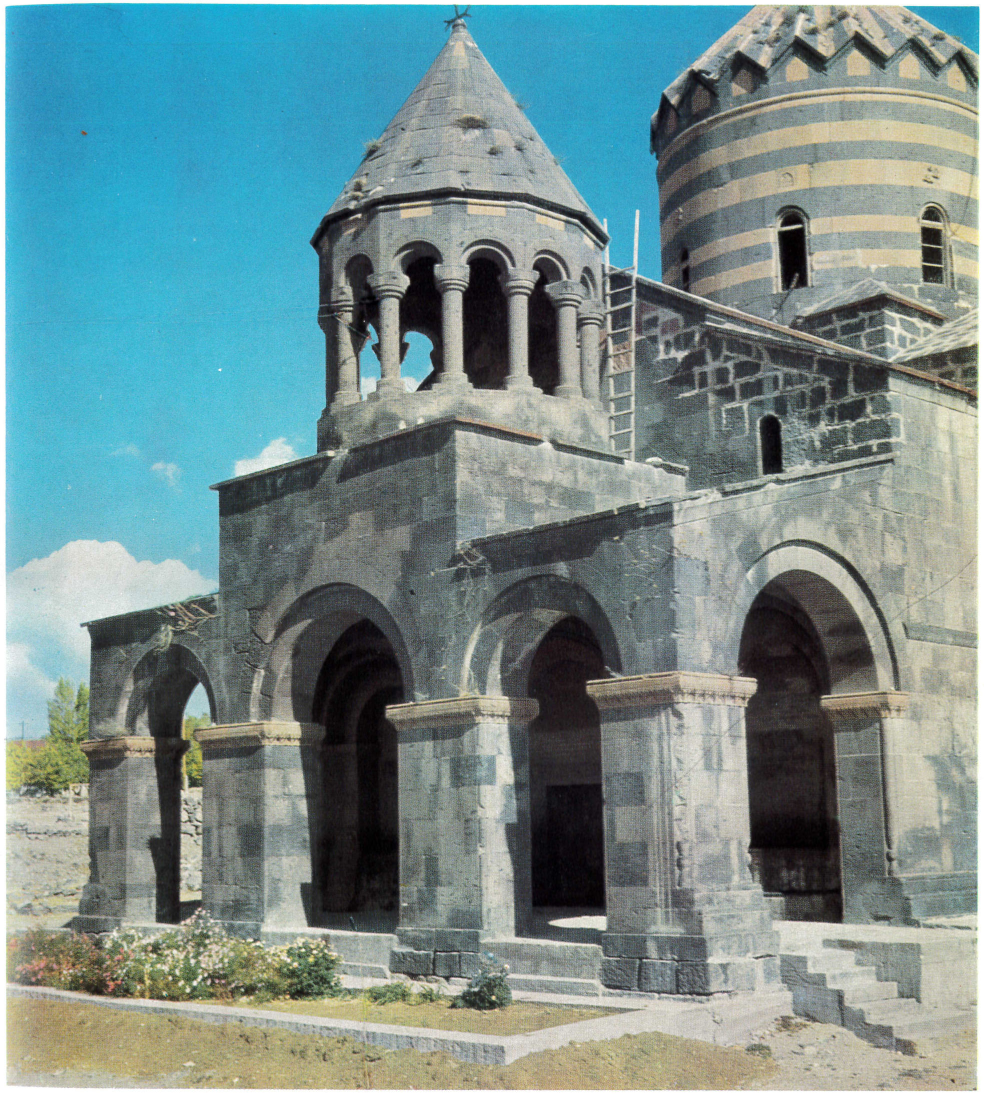
123. CHURCH OF THE HOVANNAVANK MONASTERY



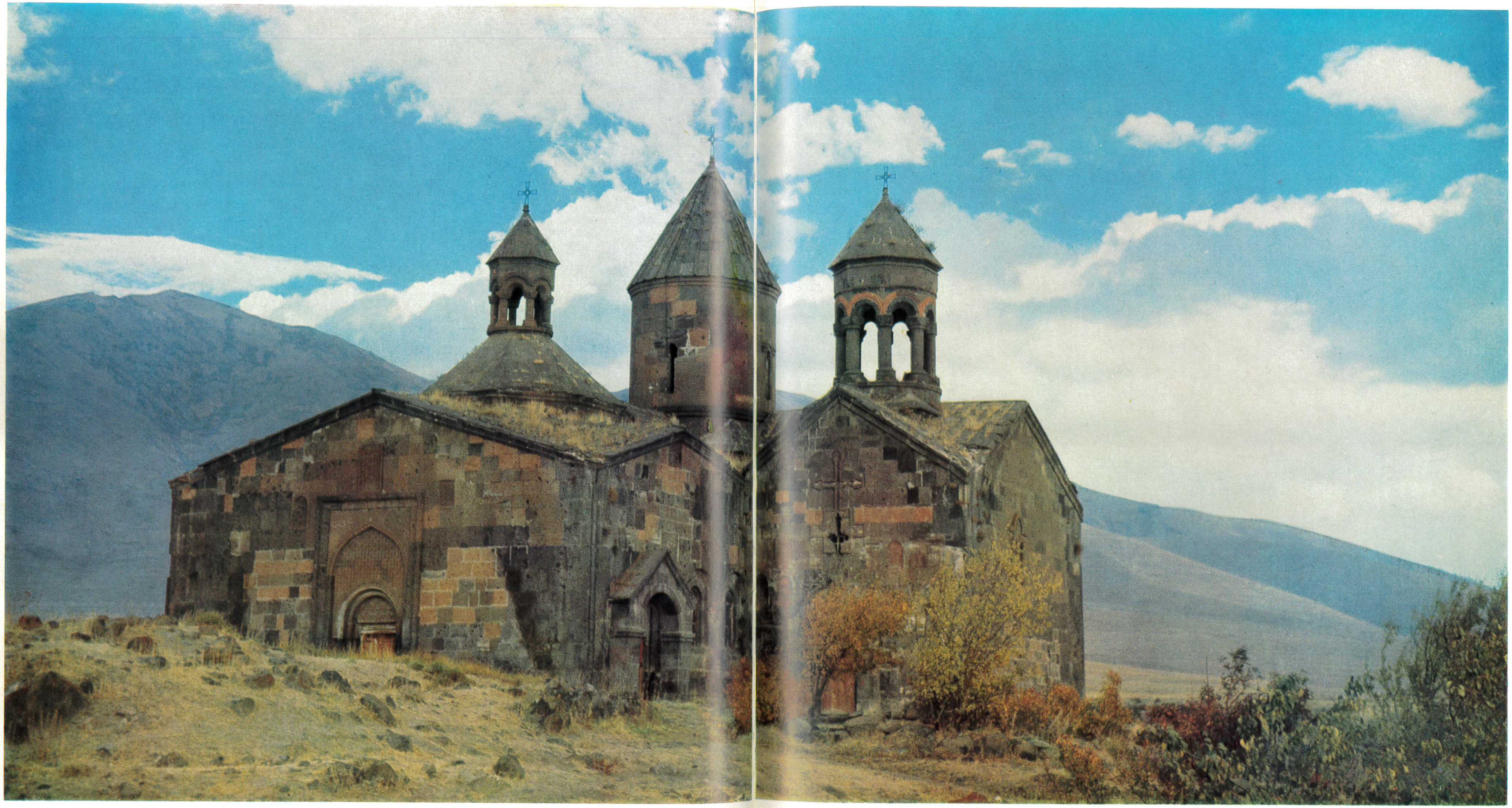
124. CHURCH OF THE HOVANNAVANK MONASTERY. GENERAL VIEW



125. MUGHNI. CHURCH OF ST. GEORGE

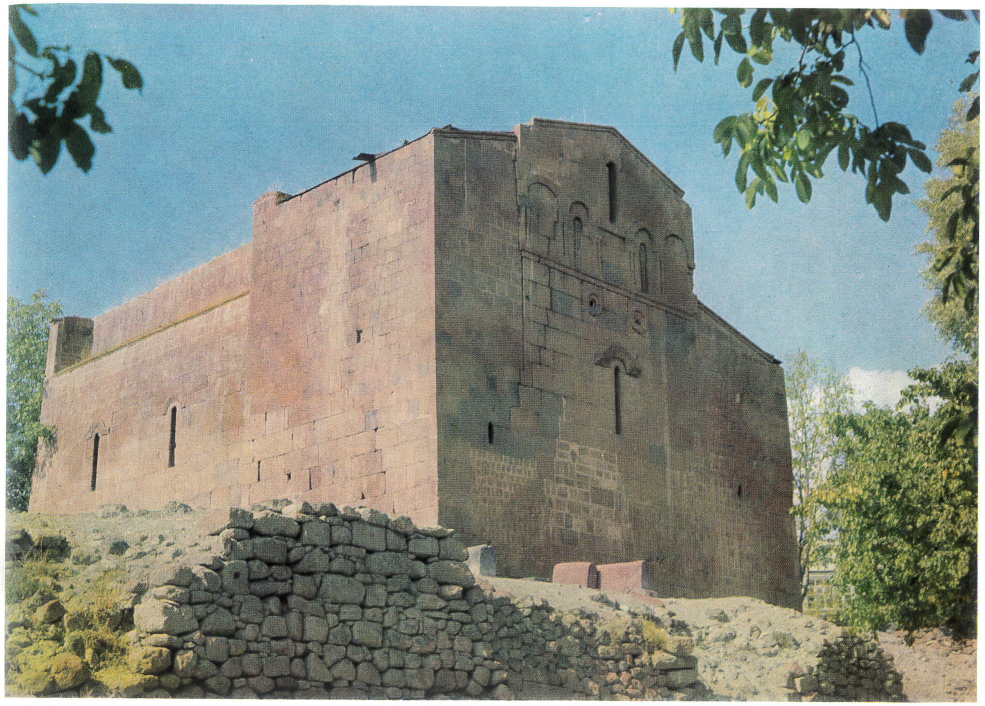


126. MUGHNI. CHURCH OF ST. GEORGE. EAST FAÇADE



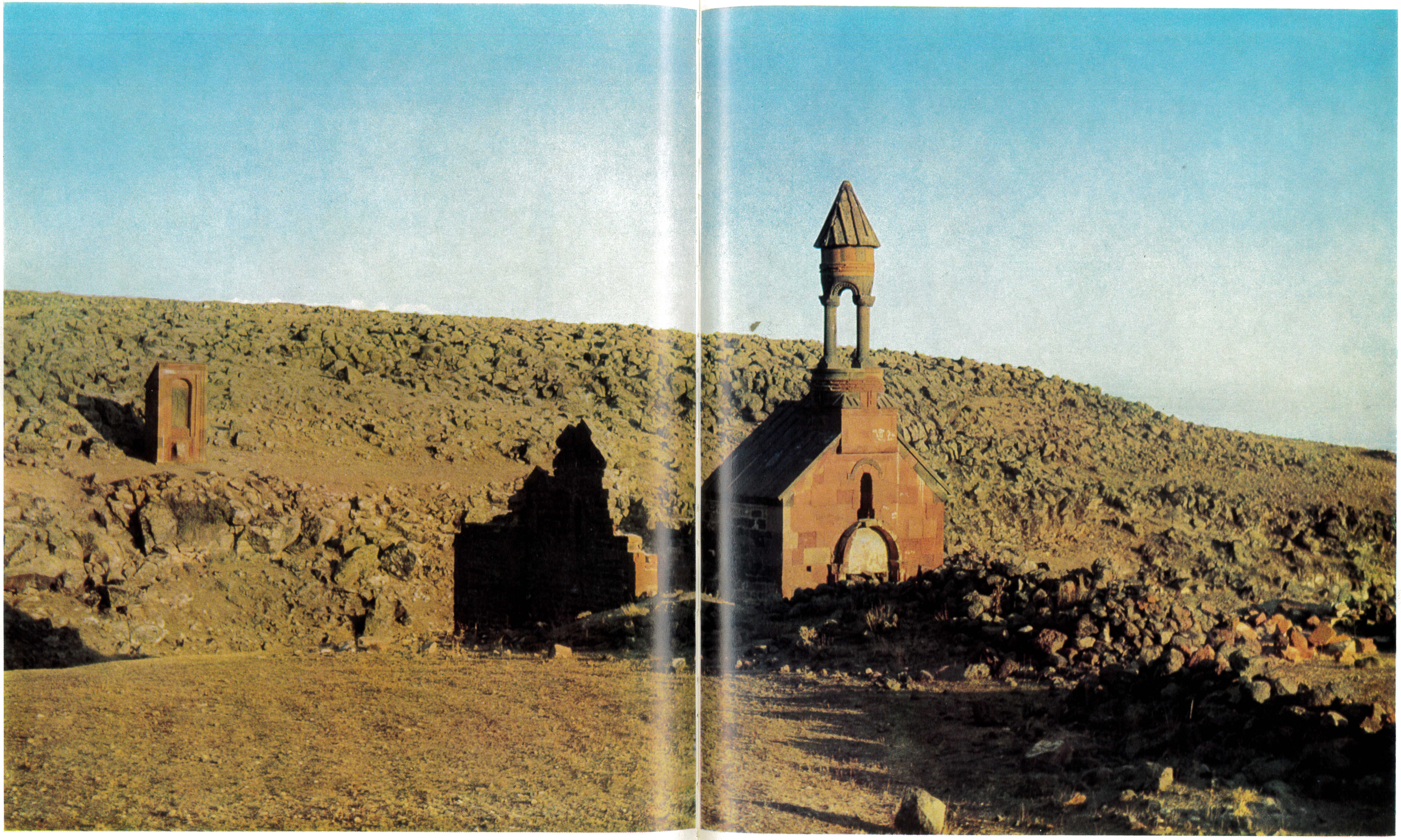
127. SAGHMOSAVANK MONASTERY

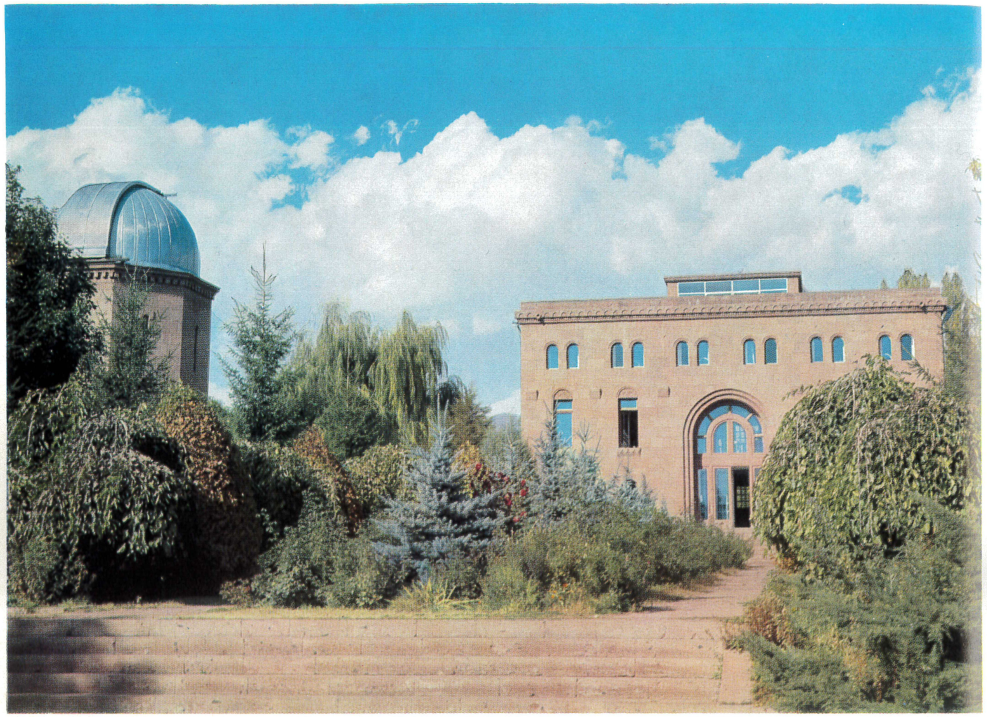
BIURAKAN



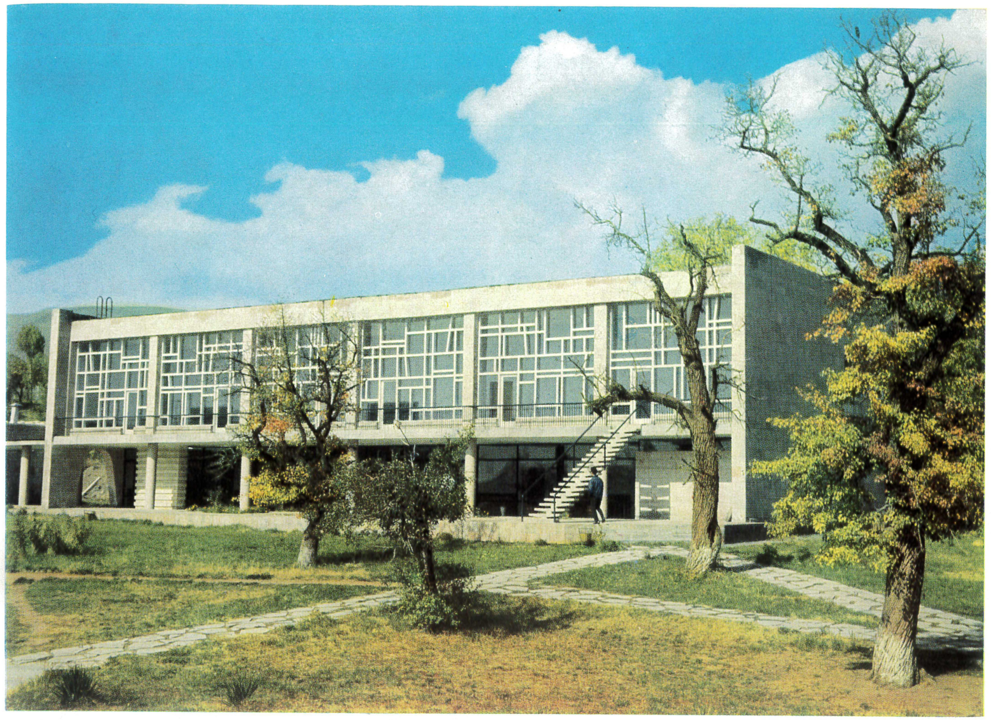
128. A TENTH-CENTURY CHURCH

129. CHURCH OF ARTAVAZDIK

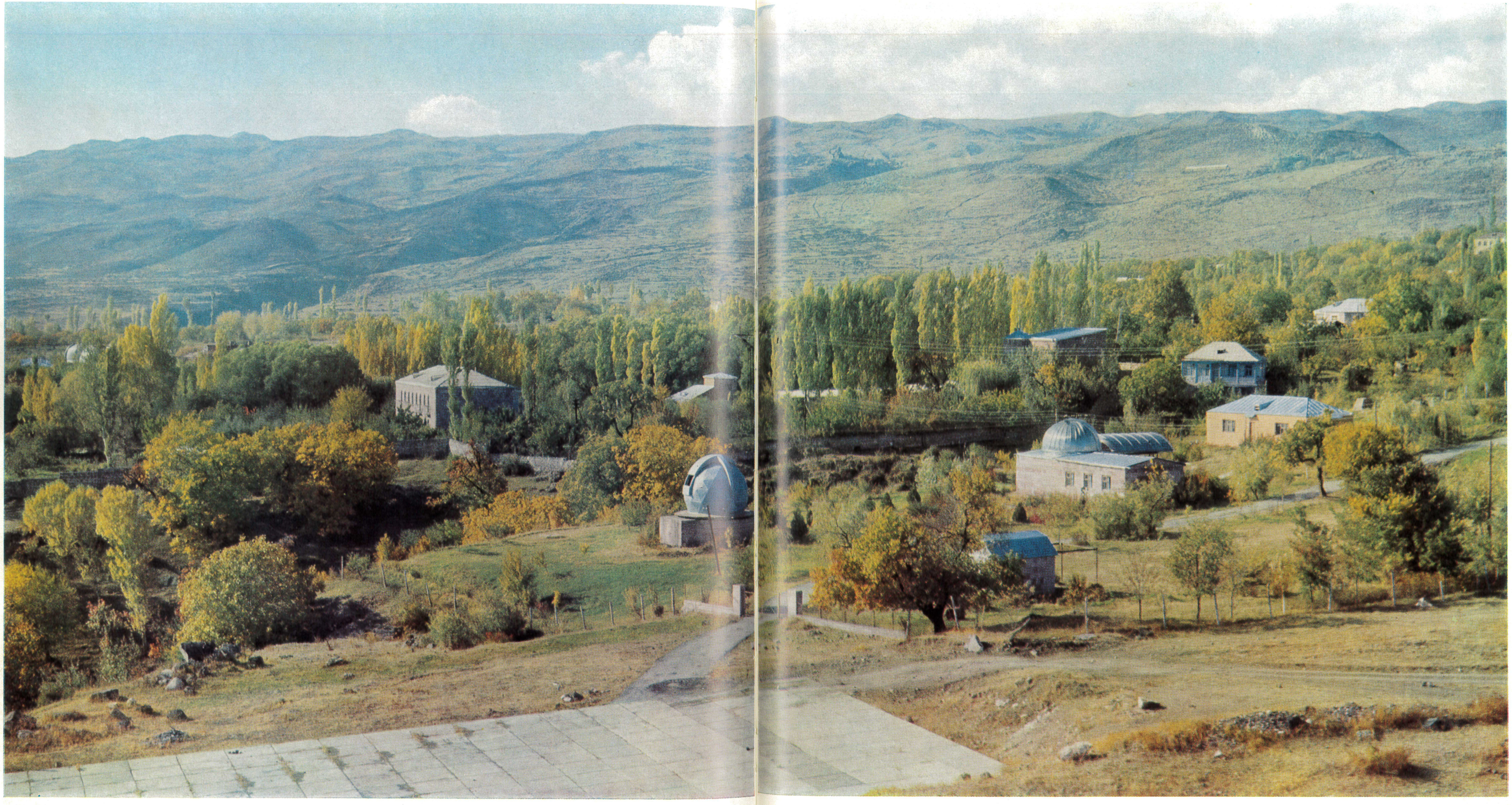




130. ASTROPHYSICAL OBSERVATORY. MAIN BUILDING

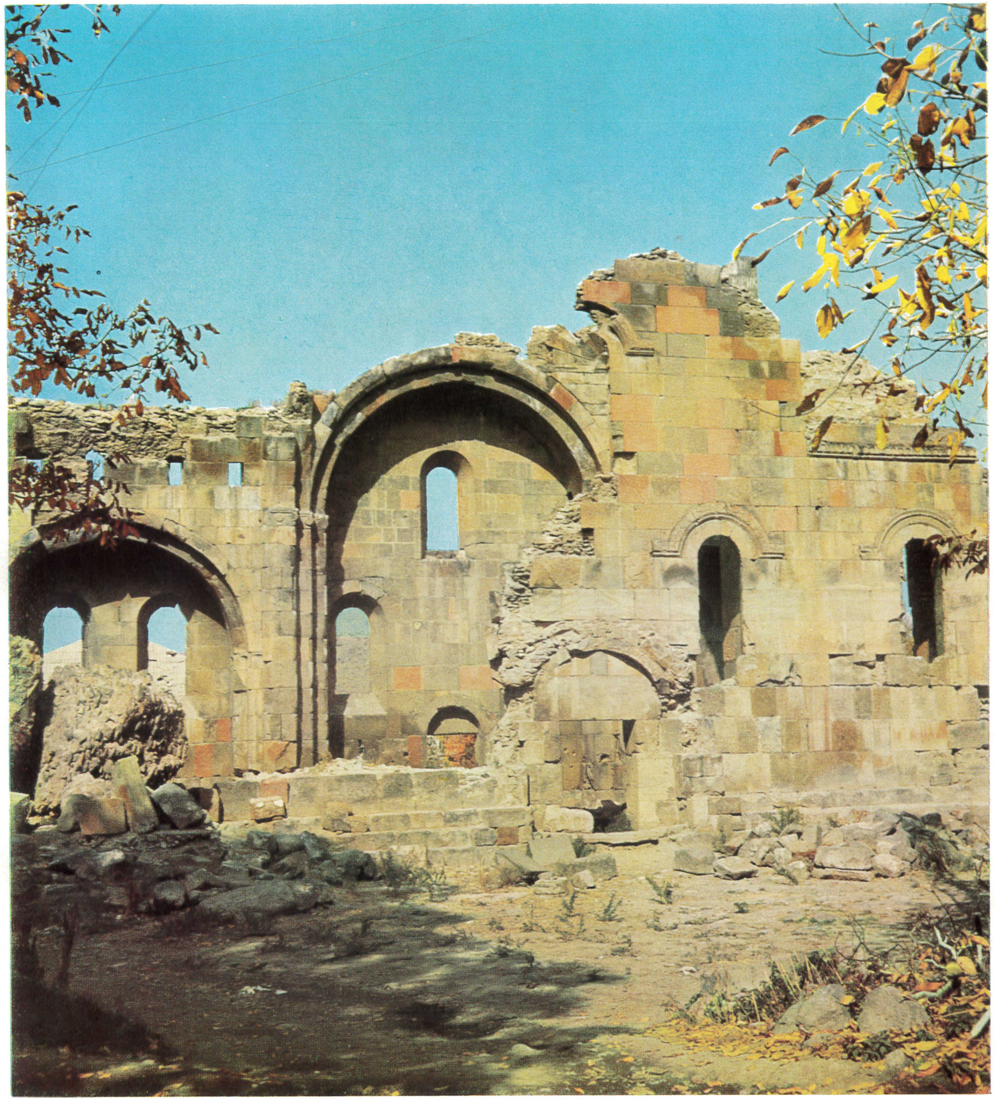


131. ASTROPHYSICAL OBSERVATORY. CONFERENCE HALL



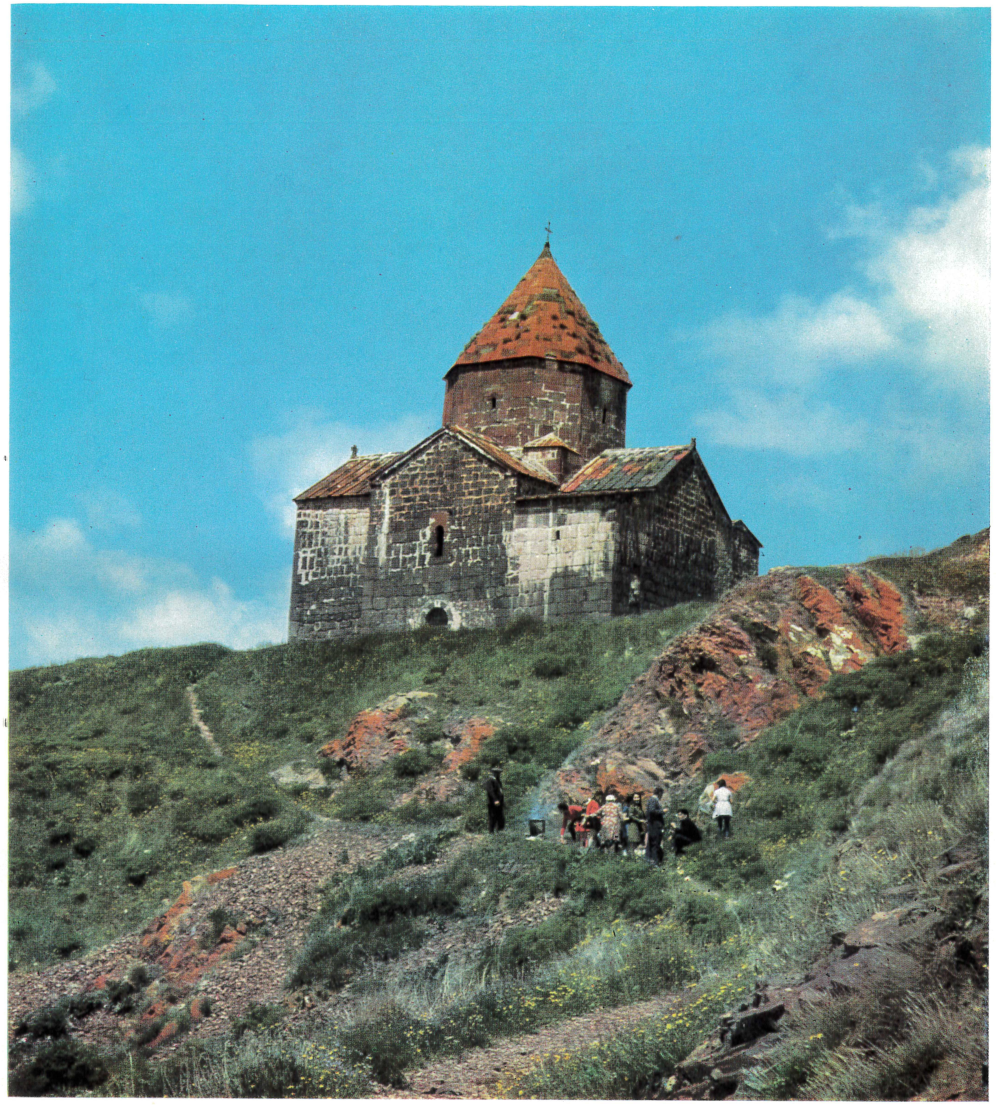
132. ASTROPHYSICAL OBSERVATORY, GENERAL VIEW

PTGHNI

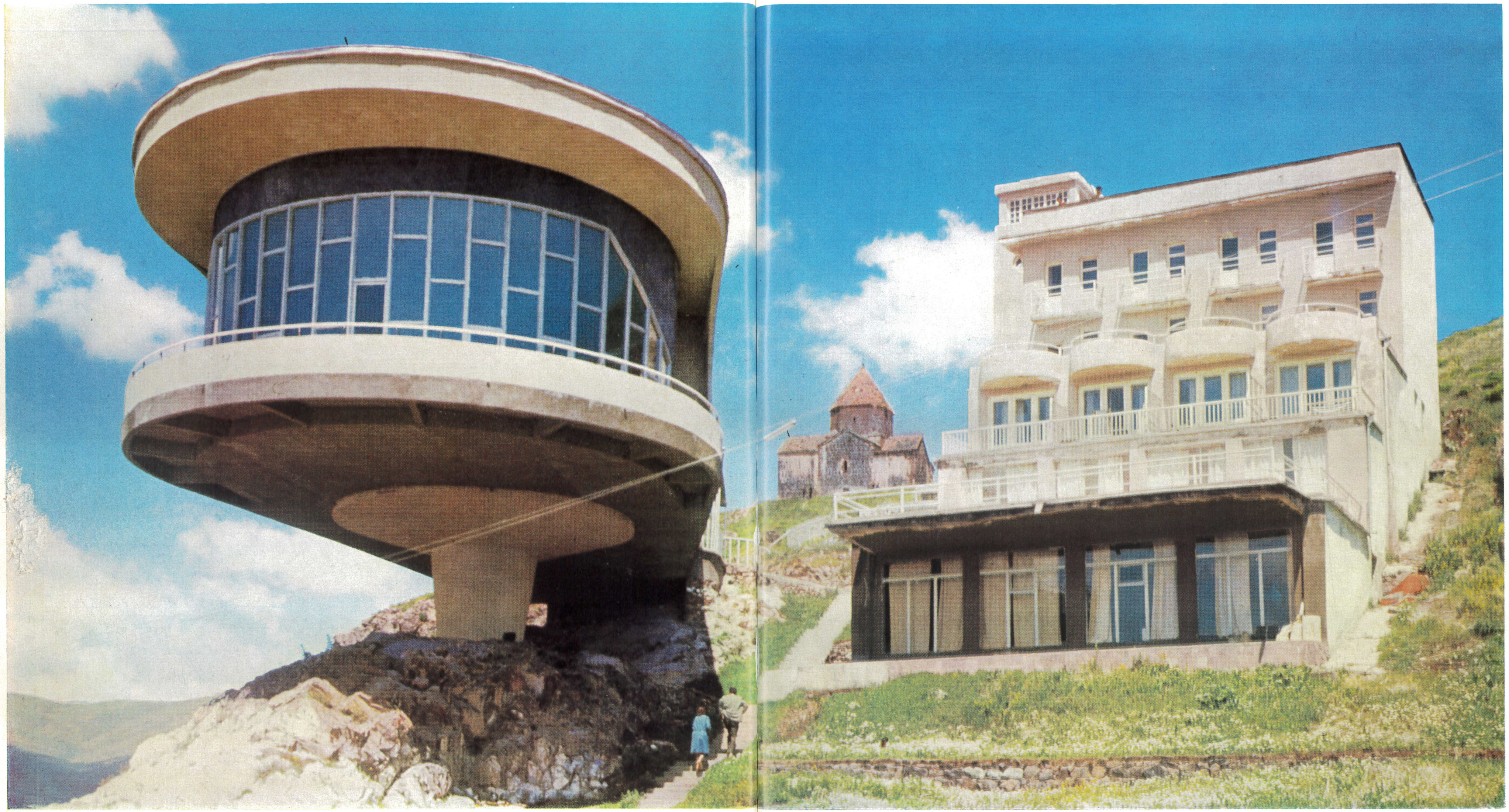


133. REMAINS OF THE CHURCH OF PTGHNAVANK

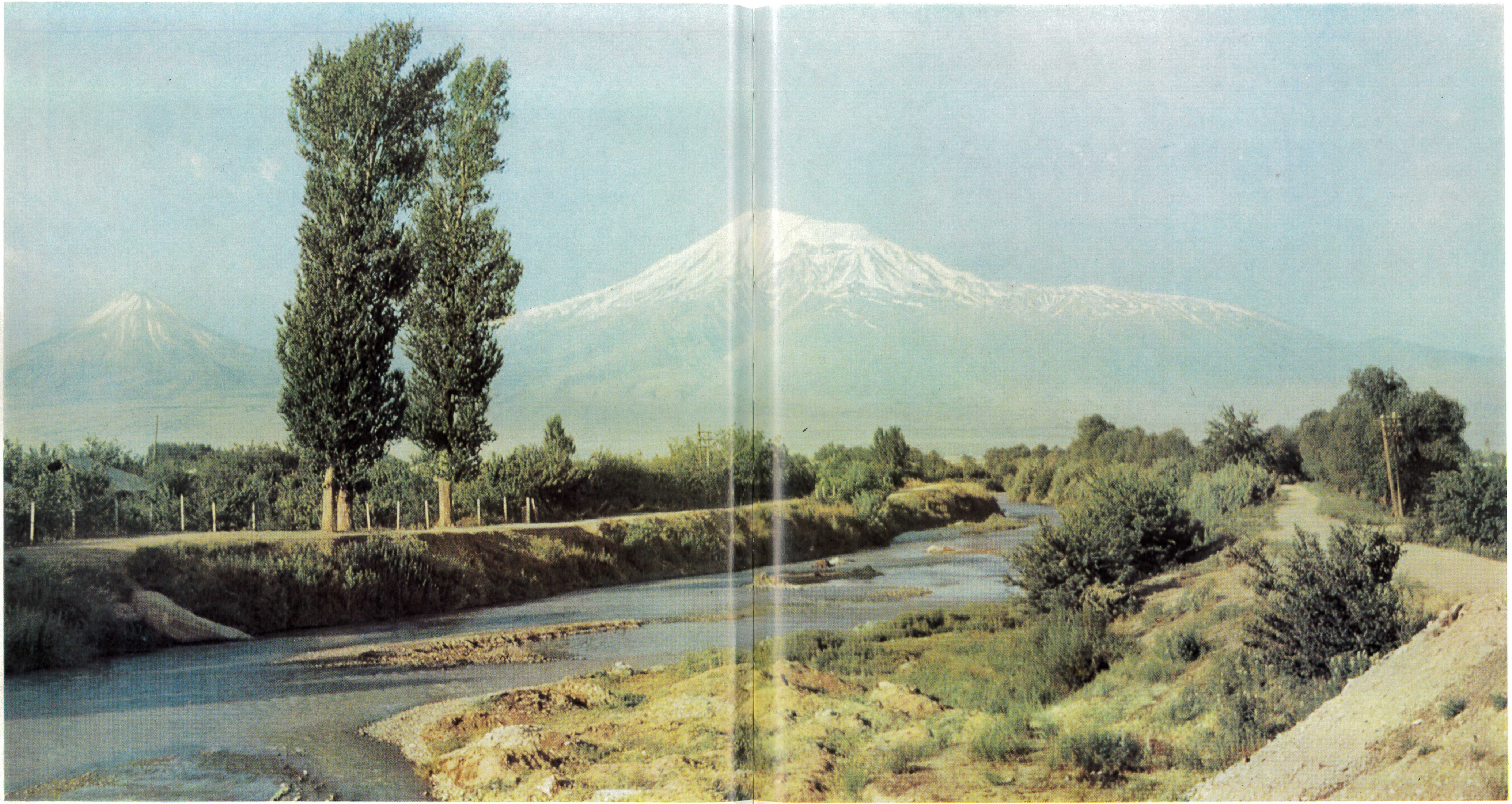
SEVAN



134. CHURCH OF THE HOLY APOSTLES



135. WRITERS' REST HOME



136. PLAINS OF ARARAT

YEREVAN

1. Erebuni Museum. 1968. Detail of the main façade: relief over the entrance shows King Argishtis, the founder of the fortress. Architects: B. Arzumanian, T. Azatian. Sculptor: A. Harutunian
2. Erebuni Museum. General view. Arin-berd Hill
3. Erebuni Fortress. 782 B.C. Guardhouse. Reconctructed by K. Hoghannessian
4. Erebuni Fortress. Excavation site
5. Erebuni Fortress. The temple ("susi"). Cuneiform inscription on the wall
6. Erebuni Fortress. Remains of of the temple ("susi")
7. Erebuni Fortress. Detail of a fresco. Reconstruction
8. Karmir-Blur. 7th century B.C. General view of the citadel
9, 10. Karmir-Blur. Excavation site. Remains of the citadel
11. View of the northern part of Yerevan
12. Lenin Square. Administrative building. 1949. Architects: S. Safarian, R. Israelian, V. Arevshatian
13–15. Lenin Square. Armenian SSR Government House. 1929–40. Architect: A. Tamanian
16. Lenin Square. Statue of Lenin. 1940. Architects: L. Vartanian, P. Paremuzova. Sculptor: S. Merkurov
17. Shahumian Boulevard. Fountains. 1968. Architect: L. Sadoyan
18. Cascade in Tumanian Street
19. The Spendiarov Opera and Ballet Theatre. 1928. Architect: A. Tamanian
20. Yerevan at night
21. The Sundukian Drama Theatre. 1966. Architects: R. Alaverdian, S. Burkhajian, G. Mnatsakanian
22. Portico of the Theatre. Sculptor: A. Harutunian
23. Street of 26 Baku Commissars. Residential house. Architects:D.Torosian,L.Kevorkian
24. Spandarian Square. Architect: A. Minasian
25. Observatory of the Yerevan University. 1930. Architect: A. Tamanian
26. Building of the Presidium of Armenian SSR Academy of Sciences. 1952. Architects: S. Safarian, M. Manvalian
27, 28. Monument to David of Sassun. 1959. Sculptor: Ye. Kochar
29. Victory Bridge across the Hrazdan River. 1943. Architects: M. Mamijanian, A. Assatrian. Engineer: S. Hovnanian
30. Stairway leading to the building of the Wine Distillery. 1952. Architect: O. Markarian
31–33. Wine cellars of the Ararat Wine Trust. 1944. Architect: R. Israelian
34. Roofed market. 1952. Architect: G. Aghababian. Engineer: A. Arakelian
35. Sayat-Nova Memorial. 1963. Sculptor: A. Harutunian. Architect: E. Sarapian
36. Monument: *Hands of Friendship*. 1962. Gift of the Carrara Muncipal Council
37. Circular Boulevard. Pool with fountains
38. Chess Club House. 1970. Architect: J. Meshcheriakova
39. The Hovhannes Tumanian Museum. 1948. Architect: G. Aghababian. Sculptor: G. Chubarian
40. Monument to Khachatur Abovian at Kanakir. 1913. Sculptor: A. Ter-Marukian
41. The Matenadaran. 1948. General view. Architect: M. Grigorian
42. The Matenadaran. Monument to Mesrop Mashtots. 1962. Sculptor: G. Chubarian
43. The Matenadaran. Statues of ancient Armenian thinkers
44. The Matenadaran. Stained-glass panel
45. The Monument to Victory. 1950. Architect: R. Israelian. Statue of Mother Armenia. 1957. Sculptor: A. Harutunian
46. Gorge of the Hrazdan River
47–49. Memorial to the Armenians, victims of the 1915 massacre. 1965. Architects: A. Tarkhanian, S. Kaliashan. Artist: O. Khachatrian
50. A new housing district
51. A street in the old town
52. The *Moscow* Cinema Open-air Hall. 1968. Architects: S. Kidegtsian, T. Kevorkian
53. Interior of the *Armenia* café. 1966. Architects: M. Grigorian, E. Sarapian, E. Altunian
54. Interior of the *Ararat* restaurant. 1968. Architects: S. Safarian, A. Tarkhanian, A. Pogasian
55. Abovian Street
56. The *Ani* Hotel. 1970. Architects: F. Darbinian, E. Safarian, F. Hakopian
57. Students' hostels. 1965. Architects: G. Kochar, Sh. Azatian
58. Holiday rest-centre in Nork. 1965. Architect: D. Torosian
59. Spring
60–65. Memorial to the Battle of Sardarabat. Architect: R. Israelian. Sculptors: A. Harutunian, S. Minasian
66. The *Hrazdan* Stadium. 1970. Architects: K. Hakopian, G. Musheghian
67. Monument in commemoration of the 50th anniversary of the October Revolution. 1967. Architects: D. Torosian, S. Gurzadian
68. Sea-gull. Decorative sculpture on the Sevan Highway

THE ENVIRONS OF YEREVAN

69. View in the vicinity of Yerevan

GARNI

70. Gorge of the Garni
71–77. Remains of a pagan temple. 1st century A.D.
78. Remains of the fortress wall. 3rd century B.C.

GEGHARD

79. The Geghard gorge
80–88. Ayrivank monastery. 13th century
89. Ayrivank monastery. *Khatchkars*. 13th century
90. Cliffs of the Geghard gorge
91. Geghard. Highway

ZVARTHNOTS

92. Obelisk on the Echmiadzin Highway. 1947. Architect: R. Israelian. Sculptor: Ye. Kochar
93, 94. Remains of the Church of Zvarthnots. 7th century
95. Zvarthnots. Remains of the Catholicos' palace
96–99. Church of Zvarthnots. Fragments of architectural decorations

ECHMIADZIN

100. Gateway to the courtyard of the Cathedral
101–104. The Cathedral. 17th century
105–107. Church of St. Hripsimé. 618
108. Church of St. Gayané. 630

AVAN

109–111. Remains of the Cathedral. 6th century

DVIN

112. Remains of the Church of St. Gregory. 6th–7th centuries
113, 114. Remains of the Catholicos' palace. 5th–6th centuries

ASHTARAK

115, 116. Church of Karmravor. 7th century
117. Church of St. Mariné. 14th century
118, 119. Bridge of Ashtarak. 12th century
120. Yeghvard. Remains of the basilica church. 6th century
121, 122. Remains of the Church of Zoravar. 662–81
123, 124. Church of the Hovannavank Monastery. 13th century
125, 126. Mughni. Church of St. George. 17th century
127. Saghmosavank Monastery. 13th century

BIURAKAN

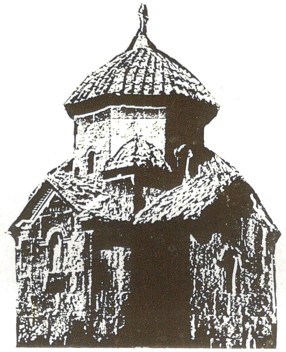
128. Church. 10th century
129. Church of Artavazdik. 13th century
130. Astrophysical observatory. Main building. Architect: S. Safarian
131. Astrophysical observatory. Conference Hall. Architect: S. Gurzadian
132. Astrophysical observatory

PTGHNI

133. Remains of the Church of Ptghnavank. 6th century

LAKE SEVAN

134. Church of the Holy Apostles. 874
135. Writers' Rest Home. Architect: G. Kochar
136. Plains of Ararat



YEREVAN
AND ITS ENVIRONS

Text by G. Asratian

Aurora Art Publishers. Leningrad. 1973

Ереван и его окрестности

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Альбом на английском языке
с приложением текстов на русском
и армянском языках
Художник Д. М. Плаксин. Перевод на английский В. Воронцова. Редактор А. С. Богачева. Редактор английского текста Э. Г. Андреева. Художественный редактор В. В. Бабанов. Технический редактор В. Л. Иванова. Корректор В. О. Алексеева. М-51312. Подписано в печать 19/III 1973. Формат 84×108/16, бумага мелованная. Усл. печ. л. 21,42. Уч.-изд. л. 20,55. Цена 12 р. 05 к. (для продажи в СССР). Издательство „Аврора“. Ленинград, Невский пр., 7/9. Издано в СССР

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